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THE DEE: ITS ASPECT AND ITS HISTORY.

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III.

OWEN GLENDOWER.

Difficulty of combining the course of the river consecutively with the course of history—Scenery of this part of the Dee—Llanderfel—Corwen—Career and character of Owen Glendower—Surviving memorials of him—Llantilio—Llangollen—Valle Crucis Abbey—The Cistercians and St. Bernard—Founding of this monastery—The ruins—Decay of the severe monastic spirit.

IN combining the description of a river with notices of biographical or national events, it is not possible either to follow the stream continuously without sometimes breaking the thread of the history, or to pursue the sequence of the history without sometimes retracing our steps along the banks of the stream. We must take our choice between one method or the other. Either we must select the river as our guide, gathering up, as we proceed, the history on as orderly a system as we can, or else, pursuing historical and biographical annals consecutively, we must press the river into our service here and there, in its bright open reaches and its long windings, just as we use pictures to illustrate a book. In the present instance the former plan is evidently that which we are called upon to adopt. Our main subject is not the history of the north-eastern borderland of England and Wales, but the description of the river Dee.

The geographical extent of country now immediately before our thoughts is defined by the course of the Dee from Bala to Llangollen. This part of our journey takes us over the region which is especially famous in the annals of Wales as the native ground of Owen Glendower; and bringing us, as it does, at the close, to the charming ruins of Valle Crucis Abbey, it invites us to include in this chapter some notices of that abbey, and of the Cistercians by whom it was founded.

The scenery in the range of country to which this portion of the Dee belongs is of extreme beauty throughout. In fact, it is the most beautiful scenery with which we shall have to deal in the whole of this our

task of observing and noting down the features of this stream. At the same time there is great variety even in the limited space that is under our present attention. Two general facts may be mentioned here: first, that the Berwyn mountains are on our

right all the way; and, secondly, that the river, though it has its "pauses of reluctant pride," falls very considerably from Bala to Llangollen.

When we leave Bala and pass the point where the large tributary above mentioned,



Valley Farm, near Corwen.

the Tryweryn, having "taken his stream" "from a native lin" among the Arenig mountains—

"Out of Pimblemen where Dee himself doth win,
Along with him his lord full constantly doth glide,"

other smaller affluents meanwhile preparing (still to quote Drayton)—

"Their Dee into the bounds of Denbigh to convey,"
we find the open watery meadows contracting somewhat suddenly into a gorge of



Owen Glendower's Mound.

exquisite beauty, where the stream runs winding between deep banks covered with trees. In the heart of all this delightful scene is the village of Llanderfel, where a picturesque bridge crosses the stream, and where bare rocky hill-tops add just the re-

quisite touch of severity to the warm gentle foliage by the sparkling water, to say nothing of the grotesque legends which give to the spot a charm of their own. We are here in the celebrated vale of Edeyrnion; and well is the pedestrian rewarded, who explores this



valley leisurely, along the fishermen's paths by the river-side, and the high slopes of the hills above. Nor are reminiscences of Welsh heroism wanting here for those who wish to combine in their thoughts History with Nature. It is on one of these heights that the "bloody brow" is pointed out where the father of many sons, who had died fighting against the Saxons, said to the last survivor:—"Defend the brow of yonder hill. Be the event what it may, when there is but one son left, it is vain to be too fond of him."



Owen Glendower's Table.

After this gorge is left behind, the valley of the Dee widens out again into open spaces, which are comparatively bare and even bleak. The course of a river is like the course of human life, in which there often occurs at an early period some broad quiet level, where the retrospect of the days just preceding is lively and delightful, while the present is somewhat wanting in points of interest and variety. We must not, however, be unjust to this particular region of the Dee. Though not comparable to that which immediately precedes or that which



Oak Roof at Dolgelly.

immediately follows, it abounds in charming subjects for the artist, whether he chooses for his pencil the cattle which stand in the quiet places of the stream, or the sycamores and alders that fringe it where it runs more rapidly, or whether, looking away from the river, he sees how pictures are suggested to him, again and again, by larches intermingling with fragments of rock.

The great interest, however, of this region is that it is Owen Glendower's country, the little town of Corwen being the central

point. Here, then, is the place to pause for a moment on the life and career of this remarkable man. It is impossible not to feel, with a shade of disappointment, that if Wales had ever possessed a Sir Walter Scott, we should have known far more concerning Owen Glendower than we do know, or, at least, that he would have stood out with lineaments more definitely marked on the canvas of Fiction. It is remarkable that we seem to have no record of his personal appearance, his customary gestures or phrases, or the colour of his eyes and hair. The only circumstance of this kind on record is one which is noted on an occasion when for a moment his brother's dead body was supposed to be the corpse of the prince himself, and when the mistake was speedily corrected by observing that in this case there was no wart above the eyebrow. Still Glendower is very well known to us, and very well worthy of remembrance;

and nowhere do we become more conscious of this than when we think of him in connection with his own proper home on the banks of the Dee.

The period of Glendower's conspicuous career is given to us most definitely, not merely by a general recurrence to the great events of the time, but by the most exact chronology. The first year of the fifteenth century marks it out for us with the utmost precision; and it is remarkable that we have the help of topography too, in the transactions at Flint Castle, on this very river Dee, to which allusion will be made hereafter. There is no space here for more than a bare enumeration of the general facts of Glendower's active life: his early education in London as a barrister-at-law; his high and honourable position as a military officer under Richard II.; the seizure, immediately on the accession of Henry IV., by Lord Gray of Ruthin, of a tract of land to which



The Parliament House, Dolgelly.

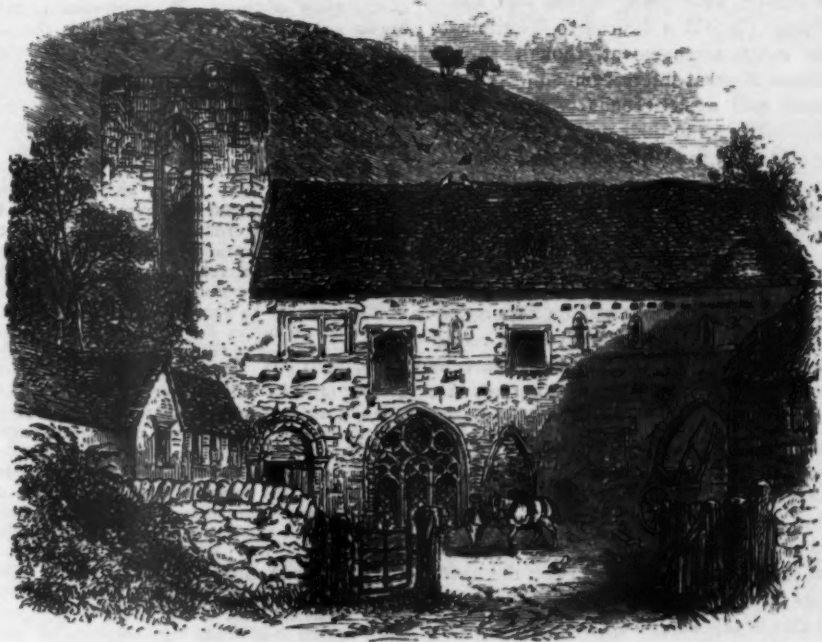
Glendower laid claim; the unfair method by which he was discredited at the court; the warning of the Bishop of St. Asaph, in the House of Lords, that if some redress were not found, danger was imminent, to which some of the lords replied "that they did not fear that rascally bare-footed people;" the steps by which Glendower's enthusiastic mind was led to rally the spirit of Welsh independence against the English king; the frequent and unsuccessful attempts to subdue him among the fastnesses of his native mountains; the treaties he signed, as though an independent monarch, with the King of France; then his disasters, his wanderings, his sheltering in caves; and finally his obscure death, with a legacy of difficult circumstances and oppressive laws left behind in Wales. Of course, Glendower is called a rebel and a traitor. But Henry IV. was successful, Glendower was not; and, if we blame this outburst of local nationality, at least we are

bound to remember that only a century had then passed since Edward I. had brought the Welsh into real subjection to the English Crown.

As to his character, a greater master than Scott has placed "the irregular and wild Glendower" before us with remarkable distinctness, and made us to know that he was "not in the roll of common men." Especially we must mark the poetic temperament which led him readily to believe that he was "the heir of prophecy." An old historian puts the matter thus:—"His good success over Lord Gray, together with the numerous resort of the Welsh to him, and the favourable interpretation of the predictions of Merlin, which some construed very advantageously, made the swelling mind of Glendower overflow its banks, and gave him a hope of restoring this island back to the Britons." The popular estimate of Glendower seems everywhere to have surrounded

him with circumstances of wonder. Marvelous sights and sounds were seen and heard in the heavens at his birth; and when the English troops were defeated, it was thought (to quote the same author) that the Welsh chieftain "through art magike caused such foule weather of winde, tempeste, raine, snow, and haile, to be raised for the annoi-ance of the king's armie, that the like had not been hearde of."

Various relics of Glendower have been preserved in his native neighbourhood. Some of them appear to have been recently dispersed. Those, however, which are here represented seem to be authentic. Near "Owen Glendower's Mound," which commands a most beautiful view of the river Dee, is an old farm-house containing a table of large size, which, from time immemorial, has been called "Owen Glendower's Table." Other remains are political rather than domestic, and are found at Dolgelly.



Remains of Valle Crucis Abbey.

exquisite views. We are often in the habit of finding fault with railways as being enemies to our enjoyment of the picturesque: but a railway-tunnel is sometimes the cold and gloomy prelude to a scene of cheerful beauty, admired all the more because the sight of it is accompanied with a start of surprise. So it is, in some degree, at this place. Few spots in this island are more lovely than the reach of the river Dee near Llantisilio, as seen, for instance, in the late summer, when the trees are in their richest foliage, and when, beyond the level meadow opposite, the thick beds of foxglove on the distant hills produce a warm glow of colouring brighter than heather.

And now we are in the deep hollow of the exquisite Vale of Llangollen. Much has been written on the beauty of this valley, and of the valleys which open out of it; and nowhere has more been written on this

The "Parliament House," where a treaty with France is said to have been signed, is still shown; and its oak-roof and oak-carvings correspond in appearance with the characteristic wood-work of the early part of the fifteenth century, which we find in various parts of England.

One memorial, however, of Glendower, and that the best, survives, without any risk of change, in the scenery of his native region. The comparatively open character of that part of the valley of the Dee, of which Corwen is the small central town, has been mentioned above. We must now pass on to a part of its course where this valley contracts again, and where rich woods close in upon the windings of the river. To the traveller by railway a tunnel marks the transition from Merionethshire to Denbighshire. The river is immediately below. Telford's famous coach-road passes higher up the hill on the same side, commanding

a very slight notice. This seems the more unfair, because the Dee is not, like some rivers, wealthy in the ruins of ancient castles. The only two instances, in fact, are this and the Castle of Flint. Moreover, the hill of Dinas Bran asserts its claim on our attention, because it is bold and conspicuous



Eglwyseg Rocks.

in the general view of Llangollen. It has also its appropriate romance in the love of a great lady of the house of Tudor Trevor, and of a lowly bard who wrote Welsh poetry in her honour. The remains of the Castle, which were once considerable, are fast mouldering away, and in their present aspect they remind us of Kendal Castle; though with this difference between



Owen Glendower's Prison.

subject, or more pleasantly, than in the popular guide-books for tourists. For this very reason, and also because our limits are restricted, we may be excused for giving a very scanty space to the objects worthy of regard in this famous part of the course of the Dee.

The story of the "Two Ladies of Llangollen" we may leave in the pages of Madame de Genlis, where it has found a most appropriate place. The bridge, which is well worthy of careful notice, both on account of its history and in connection with the broad flat rocks on which it stands, must be deferred to that chapter, in which the various bridges and ferries of the Dee will be discussed in their association with human affairs. We must leave to the geologists the huge, bare escarpment of the Eglwyseg limestone rocks, which form so grand a background to some of the views in this neighbourhood. Even Castle Dinas Bran must be passed by with

the two ruins, that the latter has the recollection of Catherine Parr to connect it definitely with a critical time of English history, the former seems destitute of any noted reminiscence of the past.

There is, however, one ruin near Llangollen, on which we must pause somewhat longer. This is Valle Crucis Abbey. Two Cistercian houses have an important con-

nection with the aspect and the history of the Dec. One of them has been mentioned above, and will be mentioned again. But Valle Crucis possesses far greater interest than Basingwerk. Both, however, deserve our most careful attention. No religious order of the Middle Ages is more attractive than that of the Cistercians; and on none has the imagination so good an opportunity of dwelling in the midst of beautiful scenery. Other monastic orders, both on their picturesque and on their learned side, will come before our notice, when we reach the city of Chester. This order belongs peculiarly to the country. Whenever we are among the ruins of Cistercian Abbeys, we may always expect the appearance of nature around to be pleasing and attractive; and this for two reasons. The austere motives which inspired their foundation led to the choice of wild and secluded places. "Believe me," said St. Bernard, "I have learnt more from trees than ever I learnt from men." But, further, the work of these monks having been chiefly agricultural, they gradually brought the solitudes which delighted them into a gentler beauty, and thus they left near their ruined homes a charm in the aspect of nature greater than that which they found.

The impulse given throughout Europe in the twelfth century to monastic life from that part of France where Cîteaux was founded on the borders of Burgundy and Champagne was most remarkable. The greatest name connected with the Cistercians is, of course, that of Bernard of Clairvaux. He, in fact, during his life, ruled both the intellect and the politics of Europe, to say nothing of the Crusades. Still the true founder of this particular branch of the Benedictines was Stephen Harding, an Englishman; and England can boast of a full share of beautiful abbeys connected with these two historic names. It is to be remembered, too, that the church architecture of the early part of the thirteenth century is admirable in its simplicity, dignity, and grace. Valle Crucis Abbey, indeed, is not to be compared with the great Cistercian houses of Yorkshire—Rievaulx, Byland, Fountains, Kirkstall, and Jervaux—and yet it wears the impress of its time architecturally, as well as in the characteristic seclusion and beauty of its position.

It was exactly in the year 1200 that Madoc, Lord of Bromfield, at the time when Prince Llewellyn was contending with King John, founded this monastic house in a deep hollow, already called the Valley of the Cross, from a monumental cross which stood there previously, and stands there still, under the name of Eliseg's Pillar. The hills all round are remarkably steep, so that some excuse is afforded for the following comical account of the position of the Abbey. The lines are by Churchyard, a poet of the reign of Queen Elizabeth, whose chief claim on our attention resides in the quaintness of his style and spelling. But perhaps three hundred years hence our own mode of writing

will seem as strange to those who come after us as this does to us now:—

"An abbey nere that mountayne town there is,
Whose walles yet stand, and steeple too likewise;
But who that rides to see the troth of this,
Shall thinke he mounts on hilles unto the skyes;
For when one hill behind your backe you see,
Another comes, two tymes as hye as hee:
And in one place the mountaynes stand so there
In roundnesse such, as it a cockpit were."

From these lines it would appear that the central tower was then standing; and the piers show that such a tower was a part of the original design. Now it has entirely disappeared. And twenty years ago heaps of rubbish and the bold and reckless growth of trees had greatly obscured the other features of the church. About that time excavations and clearing were begun in earnest; and quite recently steps have been taken, in excellent taste, to arrest the progress of further decay, so that the characteristic forms of the abbey can be examined and admired without discomfort. The conventual buildings, indeed, on the south of the church, have been turned into farm-buildings: and it is difficult to discriminate their exact arrangement, though several portions of great interest remain. But the eastern and western ends of the church, rising boldly up to their pointed gables, are fine objects in the landscape; and the character of their architecture is sufficiently distinctive to attract separate attention. The manner in which, at the east end, the flat buttresses spread themselves, as it were, round the lancet windows is very curious, while the west end is stated, on high authority, to connect itself with a certain recognised type of North Welsh architecture, as Llandaff and St. David's Cathedrals are said to be allied to the contemporary buildings of South-Western England.

In the days of Owen Glendower the prosperity of this religious house was probably at its height, with its sense of security undisturbed, and with nothing to predict that in a hundred and fifty years the havoc of its destruction would be complete. And yet this decay was, at that very time, beginning with the luxury and pomp which had invaded even the Cistercians. Valle Crucis Abbey, at this period, was an establishment of no inconsiderable importance. One of its abbots was selected by King Henry VII. to aid in drawing out his Welsh pedigree; and soon afterwards two others were made in succession Bishops of St. Asaph. Another abbot of about the same period is the subject of the panegyric of two Welsh poets. He is called "the pope of the glen"—in his "white frock" surpassing all other abbots. His entertainments are "like the leaves in summer." There is "vocal and instrumental music" at dinner in Valle Crucis. The wine, the ale, and the various dishes make the feast "like a carnival." The guests have "a thousand apples for dessert." The change is evidently great since the time when the early Cistercians adopted the white cassock as a badge of the severity of their rule, in contrast to the self-indulgence associated with the dark costume of other branches of the great and varied family of Benedictine monks.

EXHIBITION OF WORKS BY THE LATE G. MASON, A.R.A.

At the gallery of the Burlington Fine Arts Club has recently been exhibited a small collection of the works of the late George Mason, A.R.A. There were in number seventy-one, and the nature of the subject-matter may be said to be almost uniformly rustic. In these pictures is no show of Academic culture, as throughout the collection there is nothing which may be regarded as beyond the acquisitions of those artists who are for the most part self-taught. Mr. Mason's feeling will be at once understood by the subjects, 'Gloaming—from Nature' (18), 'Children Fishing' (20), 'Mist on the Moors' (37), &c.; and in his effects very much more is aimed at than can be achieved, as may be seen in 'A Shower' (31), wherein the only intelligible allusion to rain is a group of two children under an umbrella; for the rest it might represent a clear spring morning. Mr. Mason's sources of inspiration have been humble, but his impersonations are carried out sometimes with a refinement above their presumed condition. He sets the grammar of the Art at defiance in composition, and whether he may or may not have looked seriously at the conceptions embodied on antique vases, we are reminded here and there of the spirit of them. The perfection of Mr. Mason's manner may be signalled, as that of 'The Harvest Moon' (52); and in studying that really admirable picture we are impressed with the amount of learning shown there. 'The Evening Hymn' (27), 'Girls Dancing by the Sea' (13), and other works in which the light is much reduced, seem to represent the "style" wherein this artist was ambitious of excelling; but in carrying these out he proposed to himself a treatment painfully severe. Indeed it is impossible for an ordinary observer to estimate the tedious elaboration whereby these pictures seem to have been realised. From what has been said it may sound sarcastic to impute any brilliant quality to such conceptions, yet some of his Italian pieces are surpassingly beautiful, and singularly powerful in their daylight effects, as 'Cattle at a Drinking Place in the Campagna, Rome' (5), and another very similar composition (6), under the same title; a couple of oxen, a figure or two, a tank, and a nondescript building constitute the objects in each of these pictures, but they are marvellously real and bright, and impress the beholder with a conviction of their genuine nationality. Other Italian subjects of much merit are a 'Scene in the Campagna, Rome' (4), 'Ruins in the Campagna—Shepherds and Goats in the foreground' (8), 'Ploughing near Rome' (33), 'Roman Peasants returning from Work in the Campagna' (34), which had been unexceptionable had it been worked out with that simplicity we are all so slow in acknowledging a primary principle. 'Nelle Maremme' (32), to which is appended, in continuation, the translation, 'In the Salt Marshes—Roman Campagna' (very properly condemning the affectation of the Italian title), describes a party of peasants making their way through the mud of the marsh. This, like all the Italian figure-pictures of this painter, represents the peasantry with a truth seldom seen. The figures are all alive, and move with a grace unknown to any other peasantry.

Many of the pictures here spoken of had been already seen in the Royal Academy.

Mr. Mason's local sketches are charming, as a 'Study from Nature, near Porto d'Anzio' (3), 'Evening—Matlock' (14), 'Sketch from Nature—Angmering, Sussex' (15), 'Children Fishing' (20), 'The Cast Shoe' (23), 'Cattle' (29), 'Landscape—Derbyshire' (30), 'Homestead—Study from Nature' (45), 'Return from Ploughing' (48), &c. What is very surprising in looking over these works is that the artist, although essaying to describe some of the most subtle phases of nature, has never seriously addressed his attention to cloud-painting. There is much that is original and beautiful in these pictures, but the conclusion they lead to is, that he, like many others, has mistaken the direction in which his power lies.

MORITZ VON SCHWIND.*

By MRS. J. BEAVINGTON ATKINSON.

A PERIOD of political commotion, little favourable to Art, weighed upon painters and painting from 1847 to 1850. Schwind must illustrate books, and lay aside work of larger interest. Family troubles, too, saddened him. On returning to Munich from a Vienna visit, he writes:—"Everything goes its weary way; one paints pictures to be a drug on the market, listens to news that is hateful, meets friends that are foolish;" the artist is out of tune. But in the autumn of 1848 he is cheered by a word from the Duchess of Orleans, whom he meets in Thuringia, as to the plan of decorating the restored castle of the Wartburg. While waiting on this hope, Schwind drew the chalk designs called "A Symphony"—a love-story of a young couple woven into the four movements of a Beethoven symphony. This was engraved by Ernst, and is among the artist's most popular works. The design was afterwards painted for the King of Greece, and is now at Bamberg, in the possession of the royal widow. In 1858, Schwind took an excursion, which in Weimar brought the happy result of a final commission to decorate the Wartburg. He set to work at once upon designs with his usual energy, though his heart was heavy with the loss of a dear little daughter. A long period of indecision and difficulty ensued in the many arrangements, some incident to Schwind's independent bearing about the choice and treatment of subjects. At last, however, all was settled, and in the May of 1854 he journeyed to Eisenach, and began the work at the castle.

The summer traveller through the picturesque Thuringian country will remember how he comes at Eisenach into a region rich in natural beauty and historic association. Right and left the hills rise precipitously, their sides covered with thick forests; line above line, shoulder behind shoulder, they stretch into the sky, to catch the first glimmer of dawn, and keep the golden radiance of the setting sun. The valleys lie in warm shadow, holding in their green hearts many a clustering village. Above Eisenach the old Wartburg stands, crowning the wooded hill, and takes the sky bravely—a true tower of watch and defence to the country round. Opposite, to the south-west, is the Venusberg, the mystic mountain where Tannhäuser and other luckless knights have been wrapped away from virtuous deeds and chaste love in the sensuous delights and wicked wiles of Dame Venus. Here she still is held to reign, spite of the frowning neighbourhood of the Wartburg, which, having enshrined the piety of Saint Elizabeth of Hungary, and sheltered the stalwart faith of Martin Luther, might, one would think, have counteracted her evil spells. It must be confessed that when I visited the castle, which has been admirably restored even into its Romanesque details, the reminiscences of Luther, including the ink-stain on the wall of his room where he threw an ink-stand at the devil, were to me less interesting and in keeping with the wondrous beauty of the place than the records of sweet Saint Elizabeth. Touching was the thought of her in her childhood, when, under escort of her wild Magyars, she was welcomed here as a four-year old bride, even at such tender age a miracle of unselfish charity; of her after-life of passionate love to her husband, tempered with æsthetic

self-discipline; of her abundant charities; her maternal devotion; of her sorrows and persecutions. Such thought of her haunted me in the gorgeous rooms, in the quaint chapel with its curious columns, in the corridor with its pictured walls and exquisite Romanesque windows, divided by twisted pillars, and abode by me still, as leaning on the battlemented walls, I watched the sun sink towards the purple hills, and fling a last glow over the old walls that had witnessed the life of that purest and most devoted of saints, the royal Elizabeth of Hungary.

Schwind was not two years over his work at the castle; the spring of 1854 saw the frescoes begun with scenes from Thuringian history in the Landgrafen Saal; during the winter the cartoons were prepared for the rest of the decoration. In the autumn of 1855 were completed the great picture of the Sängerkampf and the illustrations to St. Elizabeth's life in the corridor leading to the chapel. The designs throughout are noble and effective, though by no means of equal merit. The Sängerkrieg, as we have seen at Frankfort, challenges difficulties—a crowd of tumultuous figures to be managed without confusion, a dramatic incident to be caught and depicted at its extreme moment without spasmodic exaggeration. The treatment differs little from the Frankfort picture as regards subject. The colour is dusky, rather black, but not inharmonious. The best and most artistic of Schwind's works at the Wartburg is, however, the series of illustrations to the life of St. Elizabeth. In upright spaces, framed in by foliated arabesques, half naturalistic, half conventional, are scenes from the history of the princess, from her reception by the husband's family, when she is brought as a child-bride to the Wartburg, down to her death as a nun in Marburg Convent and her magnificent funeral procession to the cathedral. In seven small medallions between the larger subjects, the saint typifies the seven deeds of mercy. The whole series of compositions is treated with singular felicity; the forms are graceful yet individual, a certain picturesqueness of treatment gives emphasis and saves from over sweetness; and the fantastic way in which objects in the background, trees and buildings, merge and change into the decorative borders, seems to remove these pictures into a mystic borderland between the real and the ideal in perfect accord with the pathetic tradition of the sweet saint. The colouring of this series of frescoes is happy in general tone, and altogether indicates a more sensitive feeling for colour than is usual with Schwind, partly because the treatment is more allied to purely decorative work. As compared with the German school of his time, Schwind might be called a colourist; as measured by a school of colour in the abstract, or the Venetian in particular, he is simply negative. He does not chill the eye, or jar painfully by crude contrast; but his colour has no glory, it is often poor, and mars the else living effect of his compositions. The painter's joy lay in imaginative conception expressed in graceful form; colour was never an end with him, and even as a means of expression quite subsidiary to line. In early days, when commencing earnest labour in Art, he wrote to Kupelwieser, "wie unermesslich und starr das Leben der Farbe noch vor mir liegt." Arrived at maturity and the dignity of Professor, he is still far from right understanding of colour. "Die Malerei die ich folge" he says "ist die Deutsche und als Grund derselben die Glasmalerei an zu nehmen. Die Deutsche Art zieht die Contouren und stellt die Farben

harmonisch neben einander. Der Contour ist die Hauptsache, und durch ihn der direkte Ausspruch des Gedankens." As a principal of colouring, what could be more bald than this?

The work at the Wartburg brought Schwind the honour he deserved. Kaulbach, Rauch, and Rietschel were enthusiastic in praise; royal and other patrons declared themselves more than satisfied. A grand musical festival was held in the banqueting-hall of the castle, and Schwind himself played away among the violinists in honour of the completed work. The Austrian Emperor gave him audience, and begged him to exhibit at the Vienna Academy his illustrations to the fairy tale *Aschenbrödel*, on which he had worked during intervals of the labours at the Wartburg. Commissions flowed in; Schwind was able to buy land on the Starnburg See, and build himself a "Waldhäuschen" as a quiet retreat for which he had always longed. The house was presented to his wife on her birthday in June, 1856, and furnished with wooden furniture, and tin utensils in rustic fashion, while a boat lay anchored on the bank of the lake. In April of this year he was sent to report on the Paris Exhibition, and came back, in defiance of the brilliant show of easel-pictures, more set against oil-painting than ever. After completing a large picture of the funeral procession to Speier of Rudolf Von Hapsburg for the Kunsthalle at Kiel, Schwind worked on his 'Reisebilder.' About this set of pictures, nearly forty in number, of various scales, and executed by the artist at divers periods of his life, a friendly critic has written so eloquently, that I cannot do better than quote the paragraph, which would be spoilt by translation. Into these *Reisebilder*, says Professor Ille, "allmählig Künstlerisch niederlegte er alles was ihm persönlich das viel bewegte eigen Leben an äussern und inneren Eindrücken, Begegnungen, Impulsen, Träumen und Erinnerungen der Freude und des Leides auf seiner Pilgereise nach dem auf Erden erreichbaren Ideal zu Genuss oder Plage geboten. Und er mag, wie Goethe in seinen *Faust* bekennt, sicher auch eine ganze Welt hinein geheimnisst haben wovon dem objectiven Beschauer der grösste Theil entgeht." Everywhere, continues the writer, and in all subjects through which his pencil wandered in these "Reisebilder," Greek myth, German saga, legend, history, or cheerful every-day life, Schwind was "gemuthsinnig, sinnfoll, und keusch, die edle Männerthat und vor allen Frauenschönheit und Würde preisend und verherrlichend, die an Schwind jederzeit einen ihrer edelsten Paladine und Ehrenholde gefunden hat." In many of these pictures incidents and figures are familiar to the artist's friends, and provoke a smile, or, may be, a sigh of remembrance.

We must pass rapidly over the next few years of Schwind's career. In 1857 he visited England, to report officially for the King of Bavaria on the Manchester Art-Treasures. Space cannot, unfortunately, be spared for a record of his honest and discriminating observations. In August the Munich house was sold, and the family retreated to their "house in the woods," where Schwind worked during the winter in quiet enjoyment at the 'Cyklus,' to Grimm's tale of the "Seven Ravens." This set of illustrations, executed in slight wash of water-colour over a delicate and careful outline, is now in the museum at Weimar, which contains also several of the cartoons for the Wartburg frescoes. The subject of the Seven Ravens had, as we

* Continued from page 39.

have seen, attracted the artist before. Most charming among this lovely series of illustrations is perhaps the finding of the faithful sister in the forest by the Prince. His dog has drawn him to the spot by barking; and forcing his way through the under-wood, he looks up and sees the Princess sitting in a hollow tree, clothed only with her long golden hair, and spinning the robes which are to release her brothers from the spell that turned them into ravens. Schwind has succeeded in giving to the heroine throughout the series of illustrations, a pathetic look of patience and silence, in accord with the story, which bids her remain dumb and suffer all persecutions until her spinning is done, and her brothers are clothed and released from the spell. In the frontispiece to the series Schwind has introduced his lost child, whose memory was thus perpetuated by his loving pencil. Perhaps it is the highest praise that can be given to these pictures, and to other illustrations, as 'Aschenbrödel' and 'Die Schöne Melusine,' that they artistically embody the spirit of legends which have held the hearts of children, young and old, for centuries, and will hold for centuries yet. The stories retold by Grimm and others have their origin deep down in the instincts of humanity; their teaching is the outcome of a simple and tender faith, which all nature seems to prompt and help. The beneficent or malicious interposition of spirits, the sympathy of birds and beasts and insects, the responsive motions of trees and flowers—on what old foundation do such myths rest, and how clear is the truth which lies beneath their mysticism. The world-old beauty of self-sacrifice and suffering runs like a golden thread through the light web of most of these tales. Schwind delighted in them all, lived and painted in their unreal world, which was real to him. Woods and mountains were to him eloquent of mystic life. It is told of him that, wandering with the artist Emler in the rocky Annathal, near the Wartburg, to an observation of Emler, "This path really looks as if the gnomes had built it up and lived in the caverns," Schwind responded gravely, "Don't you believe it? / believe it." The 'Seven Ravens' brought an affectionate and warmly appreciative letter from Cornelius. "You seem to me," says the old master, "the only man to hold fast by and develop in your own way and with your individual natural gifts that which we elder men have barely attained with much sacrifice. Continue to walk courageously in your own path: you have already spoken to the heart of the nation."

Schwind, however, entered now on a new field as regards subject—on sacred Art. Besides designs for church windows, he painted a triptych of the 'Adoration of the Kings,' and kindred subjects, for the church of St. Stephen, in Munich. The reverent artist began the work with anxiety and self-doubting. As a young man, in 1848, he had frankly said of himself, "Ein zweigetheilten Bart kann ich so gut malen wie ein Anderer. Aber ein Christus zu malen muss man ein Anderer Mensch sein als ich." After this altar-piece came more Reisebilder, more designs for glass, notably several of the much-abused Glasgow windows. Schwind takes his wife a tour, and shows her the sea, without sight of which he says, "Der Mensch ist eigentlich nicht fertig." In 1862 he has commission to decorate in fresco the Reichenhall parish church, and while working here he loses by marriage, from the family group, his eldest daughter, and by death, from the knot of old friends, Kupelwieser of Vienna.

At last, so near the end of his artistic career, the longed-for offer of doing work in his native town fell into Schwind's hands. The new Opera-House, the most beautiful in Europe, was to be decorated, and the plans were partly entrusted to Schwind. True to his early ideas, "da gehört Mozart und sein grösstes Werk, die Zauberflöte," said the artist, and began his drawings. The years 1864 and 1865 were thus occupied with designs, subjects from the Zauberflöte for the Loggia, in the Green room scenes from operas by various masters. In 1866 Schwind went to Vienna to carry out the work, and saw again, after long absence, his native town altered into the Vienna of to-day—a kernel of old city, with a huge shell of new suburb. While the artist stood day after day on his scaffolding painting, the disastrous war with Prussia was raging in Germany, and his patriotic heart beat heavily to the news of Austrian defeat. It would occupy space to little advantage to describe in detail Schwind's decorative designs. His plan showed the musician as well as the painter, inasmuch as he sought to illustrate each composer by pictorial rendering of his most characteristic work, not his most popular or important. Once again the sympathy of the veteran Cornelius cheers the artist. "You have understood," writes the old man, after seeing the designs, "how to translate into your Art the musical element in its highest sense, and to bring that noble joyousness which is peculiar to the highest musical creation within the requirements of artistic style." "The designs are novel, yet not modern," adds Cornelius, true to his prejudices, "for they rise from a firm and unchangeable basis." The completed work brought Schwind much applause, and orders and decorations in abundance.

But the active hand was soon to lose its cunning. After the marriage and settlement in Vienna of his second daughter, and the consequent parting, Schwind feels the home more lonely, and increasing ill health begins to break him down. Still he is indefatigable whenever strength permits: begins the 'Cyklus' and 'Melusine,' and like work. The 'Melusine,' "one of his most genial works," says a critic, was finished; and he began, in intervals of health, more of his favourite musical illustrations, and was occupied with these in the winter of 1869-70. The outbreak of war between France and Prussia brought trouble into his household. Many of his wife's family were in the ranks of the combatants; he lost two nephews at the storming of Nuits. An affection of the eyes came on, and, later, spasms of suffocation. The German baths had been tried, and he wished himself for a winter in Rome. But it was too late. A harassing cough and sleepless nights brought extreme exhaustion. In January of 1871 he seemed to rally. But on the 8th of February a terrible fit of cough and suffocation seized him. Supported by his youngest daughter from the bed to a chair, that he might be upright to struggle for breath, he sank down exhausted; when she asks him how he feels, he answers faintly "ausgezeichnet"—and dies. He was buried, beside the little daughter he had mourned so deeply, in the old Friedhof at Munich; and is at rest.

This incomplete record of the life and labours of Moritz von Schwind is penned as a testimony to a true artist-soul, unflinching in devotion to the ideal, large in sympathies, conscientious in labour, akin in such nobility of purpose with the great masters who have passed before.

MARINE CONTRIBUTIONS TO ART.

BY P. L. SIMMONDS.

NO. II.—MOTHER-OF-PEARL AND PEARL-INLAYING.

AMONG the products obtained from the sea which are used by the artist and Art-manufacturer, mother-of-pearl and other nacreous and iridescent shells form important articles of commerce, to which I shall now direct attention; commencing with M.O.P., as it is usually abbreviated in commercial catalogues and trade circulars.

The mother-of-pearl shells which our manufacturers transform into so many articles of ornament and utility are those of the large oysters, obtained in many different parts of the world, chiefly the shells of *Meleagrina margaritifera*.

Shells are composed of carbonate of lime, with a small proportion of animal matter. The source of this lime is to be looked for in their food. The texture of shells is various and characteristic. Some when broken present a dull lustre like marble or china, and are termed porcellaneous; others are pearly or nacreous; some have a fibrous structure; some are horny, and others are glassy and transparent.

The nacreous shells are formed by alternate layers of very thin membrane and carbonate of lime; but this alone does not give the pearly lustre, which appears to depend on minute undulations in the layers. The fibrous shells consist of successive layers of prismatic cells containing translucent carbonate of lime. The exquisitely fine series of furrows upon the surface sheds a brilliant reflection of colours according to the angle at which the light falls on them.

The concrete composition of mother-of-pearl, being deposited in annual layers, is excessively hard, and requires good tools to work it; sulphuric and other powerful acids are brought to the aid of the circular saw, the drill, and the file, and calcined sulphate of iron is used to give a polish to the objects. The Japanese and Chinese have evidently means and processes for working this material which are unknown to us, for they give a finish and a polish to their pearl-work carvings and inlayings, which the skilful artists of the western world admire and envy.

Besides its use for buttons, studs, the handles of knives, fans, book-covers, card-cases, and other fancy articles, mother-of-pearl is also employed by cabinet-makers, pianoforte manufacturers, *papier-mâché* workers, and others, for inlaying. The range of articles made of this substance is very extensive; pen-holders, carved brooches, ear-rings, buckles, sleeve-links, little boxes, and hundreds of others, might be enumerated.

The greatly increased use of this material in various branches of manufacture, particularly those of an ornamental character, has more than doubled the price of the shells. From 4,000 to 5,000 persons used to be engaged in the manufacture at Birmingham, but the number has been greatly reduced in consequence of other countries competing with us in the manufacture. France now works up about 500 tons of mother-of-pearl annually, while North America and Austria also compete with us. We import from 1,500 to 2,000 tons of mother-of-pearl annually, worth about £100,000.

Button-making is one of the largest uses to which mother-of-pearl is turned. The blanks are cut out of the shell with the annular or crown-saw fixed upon a lathe-mandrill. They are split into two or more sections, according to the thickness of the button required. They are then ground down and cleaned, turned into a pattern, and afterwards "fanceyed," or an ornament is worked on the face. Next, the holes are drilled by which the button has to be attached with thread to the garment, and lastly they are polished. They are finally sorted and mounted on cards of a gross each, which sell at from 1s. 6d. to 8s. There are some firms in Birmingham which turn out half a million gross annually. Pearl buttons are made of all sizes, from the Brobdignag ones as big as half-a-crown, for coats, costing 2s. or 3s. each, to the very tiny ones used for mere ornament.

The use of pearl for hafting cutlery, the handles of dessert knives and forks, fruit-knives, &c., is not so general as it used to be; not many years ago 100 tons were employed annually in Sheffield for this purpose. The only nacreous shells possessing sufficient thickness for Sheffield purposes are received from Manila and Singapore, and of late years from Western Australia. So variable is the supply and demand, that this description of pearl shell has been sold within the last fifty years at almost all rates, between £60 and £600 per ton. The "scales" (as the two flat pieces are termed which are riveted to the central plate of the haft of the knife) have to be ground down on stones singly and by hand to a level surface and the required thickness. This tedious process aids in making shell a costly covering for cutlery, and as the substance is both hard and brittle, when the handles are fluted or carved, the price is of course still further enhanced.

The numerous visitors to the last Paris International Exhibition in 1867 could not fail to be struck with the mosaic pictures in mother-of-pearl, shown in the Siamese Court, representing the idol Buddha, the perfection and originality of which excited the envy of amateurs. The King of Siam, when informed of this fact, commanded the artists of his palace to execute two other mosaics; and in order to render them more agreeable to European taste, they were made to represent the Saviour, and were presented at the close of the Exhibition to the Empress Eugénie, in order that they might adorn some Catholic chapel.

The commerce in mother-of-pearl is extensive in Cochín-China, where this substance is much employed for inlaying choice articles of furniture. It is obtained mostly in the Bay of Tiwar. Some of the other French colonies in India supply small quantities of mother-of-pearl. The shells of the true pearl oysters of Ceylon (*Avicula margaritifera*) are too thin to be of use in manufactures for their nacre, although importations have from time to time been made here, in the hope of utilising some of the mounds of shells which have accumulated on the shores of the island from time to time after the periodical fisheries for pearls.

According to their growth, the mother-of-pearl shells imported vary in size from about the palm of the hand to that of the crown of a hat. The smallest are the South American, weighing about half a pound the shell (the single valve); the Bombay and Egyptian weigh about three-quarters of a pound; the South Sea black one pound; and the Singapore and Manila as much as one and a quarter pound each. Their value greatly depends upon quality, for they arrive in bulk without any attention being paid to sorting, and keeping separate, the dead and grubby or worm-eaten shells, of which there is always a great proportion among the larger shells. The medium and small sorts, being the cleanest, bring higher rates in comparison with the larger kinds. They should always be of a bold, fine, good, clear white colour and substance, and not broken.

Fashion in this as in other manufactures, has much to do with the price and supply of the raw material. About fifteen years ago the black-edged shell, often termed "smoked pearl," was in much demand for the large dark buttons worn on ladies' paletots, gentlemen's waistcoats, shooting coats, &c., but these have gone somewhat out of fashion. Other shells of a deep dark iridescent hue were imported largely some thirty or forty years ago, and, having only a nominal value, were buried in piles in the earth at Birmingham; a demand having again sprung up for them, many instances have occurred in which they have been dug up and used. An anecdote was recently told me by a large wholesale shell-merchant in London, of a workman in Birmingham having volunteered to dig up his neighbour's yard, or garden, free. The offer being declined, the man persisted, agreeing to give £5 if he might be allowed to do it, and cart away the rubbish. Consent was at last obtained, and the digger cleared £20 by the pearl shells thus obtained and sold. My informant also told me that the Town-Hall of Birmingham is built on such mounds of these shells that it would almost pay, at present prices, to pull it down and

rebuild it for the sake of the shells that could be thus obtained.

There are six or eight leading varieties of mother-of-pearl shells entering into commerce.

1. Those from the Arru Islands, which are the most valuable. This group, situate at the south-west of New Guinea, extends about one hundred miles from north to south. From 130 to 150 tons are obtained from this locality annually. Pearl oysters are abundant on parts of the coasts of New Caledonia, but generally at too great depths to be obtainable. There are three sorts, which are classified in commerce as bastard, black-bordered, and silvery white, the last being the most esteemed.

2. The fishery next in importance is that from Sulu to New Guinea, &c. All the extensive range from Cape Unsing passing by the Tawi-Tawi Islands and Sulu as far as Baselan is one vast continued bed of pearl oysters. The fishing is partly carried on by the Malays and partly by the Chinese, and from 2,500 to 3,000 cwt. are sold there annually. The Sulu pearls have from time immemorial been celebrated and praised as the most valuable of any in the world. The shells are distinguished by the yellow colour of the border and back, which renders them unfit for ornamental purposes, but they are largely used by the Sheffield cutlers. Of the Sulu Archipelago we know comparatively little. The people of Sulu and the Lanuns of Mindanao are the most daring habitual pirates of the Malayan seas. The principal articles of commerce of the Sulu and neighbouring islands are the produce of the fisheries, namely, pearls, mother-of-pearl shells, tortoiseshell, &c.

3. The so-called Bombay shells of commerce come in reality from the Persian Gulf fishery, where the search for pearls is vigorously and successfully prosecuted. Most of the shells from this quarter are small, and generally dark about the edges. They, however, realise more than the Panama and Tahiti shells. The imports range from about 3,000 to 5,000 cwt. per annum. They are chiefly used in Birmingham for buttons, counters, and inlaying purposes.

4. The shells from the Red Sea fishery bear the name of "Egyptian," as they are sent to Alexandria. For a long time the bulk of these shells were forwarded *via* Trieste to Vienna, affording employment to a large number of artisans, who worked for the American market, and thus displaced about 50 per cent. of the British-made goods. But after the great rise in the price of mother-of-pearl shells, the larger proportion of the Red Sea shells were again sent for some years to London and Liverpool. About 12,000 cwt. are shipped annually from Alexandria; but we only get at present about half this quantity.

5. Panama shells from the Gulf of Panama, about the Pearl Islands, are now obtained in large quantities. The shells from the island of St. Joseph (one of this group) are said to be the largest, purest, and finest in the bay. In 1855 the trade began to be conducted on an important scale, five or six vessels taking cargoes of 100 to 250 tons each for Great Britain: 800 to 1,000 tons is about the average annual shipment from this quarter.

In the time of the Jesuit missionaries the pearl-fishery was actively carried on, and produced great wealth to the people of Lower California. The value of the shells is sufficient to pay the expense of the fishing, leaving the pearls which may be obtained as clear gain. The best pearl-bearing shells are found at between fourteen and eighteen fathoms, but locality has, apparently, much influence both on the shell and the pearl, not only in quantity but also in quality. At some of the islands, the banks, even in shallow water, are quite choice in their yield, while at others, as the Isle de Puercos, the shells are tortuous and blistered, with dark spots, and but lightly esteemed in the markets of Europe.

Not only are they found at the islands, but all along the shores of the mainland, and it is generally believed that a series of deposits exists from the Gulf of Darien to that of California. In the waters of the latter place, and along the shores of Central Mexico and Costa Rica, fishers of shell have for a long time enjoyed a profitable employment. Thirteen or fourteen

tons of pearl shell were shipped from Guayaquil in 1871.

The upper portions of the cathedral and some of the churches of Panama are studded with mother-of-pearl shells, which give them a quaint and striking aspect under the reflection of the sun's rays. In many of the houses at Manila also the outer side of the verandah is composed of coarse and dark coloured mother-of-pearl shells and paper oyster-shells set in a wooden frame-work of small squares, forming windows which move on slides. Although the light admitted through this sort of window is much inferior to what glass would give, the material has the advantage of being strong, and is not very liable to be damaged by the severe weather to which it is occasionally exposed during some months of the year.

From the province of Chiriqui several shipments have at sundry times been made by merchants of Panama, of shells obtained from deposits in that neighbourhood, and boatmen who bring the ordinary edible oyster to market there assert that banks of the pearl-bearing mollusc, at not very distant intervals, abound in every direction on the coast. The small shells, of which many thousands are taken out and cast away, are of no value; but the full-grown and well-matured shells, rich in their iridescent nacreous beauties, are in high estimation and of superior market-worth. The fishery has not been prosecuted with that vigour it might be, in consequence of the fear entertained of sharks, sword-fish, alligators, and other ravenous monsters which infest the shores of the coasts, but which are so comparatively rare about the islands as not to create great alarm among the divers.

Several attempts have been made within the last quarter of a century by companies and individuals to employ diving-bells and apparatus, but in every instance some fault or difficulty has occurred to discourage the efforts. Besides the obstructions caused by the irregularities of the sea-bottom to a complete adjustment of the machines, much inconvenience was experienced in moving about from bank to bank, it being necessary on every occasion to unship the derricks and other fixtures, so as to enable the vessel to be sailed from one fishing-ground to another. The diving armour met with no favour among the natives, who could not be induced to adopt it.

The fishery for mother-of-pearl shells has now been carried on upon the California coast in the vicinity of Santa Barbara for some ten or twelve years past, and is also prosecuted on the southern coast. Immense quantities of pearl shells are at present used in the United States in the manufacture of buttons, card-cases, port-monnaies, and other fancy articles. Many of the islands about the California coast are literally covered with the finest shells for this purpose found in the world. On the shores of Anacapa, off Santa Cruz, a few men easily load a schooner.

Shells for ornament are equally appreciated by the aboriginal races, and some of their modes of application for decorative purposes are effective and curious. Many of the Dyaks of Borneo wear a large polished pearl shell appended in front to their corslet, and their shields are ornamented with these shells. In the Ethnological room of the British Museum many examples of the uses of pearl shell by the Pacific Islanders may be seen. There is especially worthy of notice an elaborate corslet from Polynesia, studded with mother-of-pearl shells, and beautifully ornamented with a kind of deep swinging fringe made of minute pieces of pearl shell, skilfully cut and threaded together, evidencing great skill and ingenuity in the absence of European tools and appliances. The Pacific Islander plunges beneath the waves to seek the joints of his simple necklace, or to supply his brothers of the Western World with highly-prized material for more elaborate ornaments. The glittering ear-shell and mother-of-pearl furnish the New Zealanders and Fijians with attractive fish-hooks to ensnare their prey.

6. The diving for pearl shells is one of the principal industries among the natives of the Oceanic Islands in the Pacific. A diver will collect from twenty to forty shells per day, according to the state of the sea. The finest are met with on

sandy bottoms and in the currents. The fishery is extensively prosecuted in the archipelago of the islands of Pomotou and Gambier, and the shells are chiefly taken to Tahiti, where they form a principal article of export, averaging about 1,000 tons a year. The shells from the Pacific are fine, thick, and of a silvery white. The fishery about the Gambier Islands is carried on from January to April. One of the neighbouring islands—Crescent Island—furnishes a smaller oyster of straw-coloured hue.

Mother-of-pearl shells of a fine quality now form a large article of export from Western Australia. There have been some recent imports also from Gambia, but I do not believe this shell is met with on the West African coast.

In China there is a good demand for mother-of-pearl shells. They are used for carving and inlaying, and are also manufactured into beads, card-counters, or "fish" (as they are often termed, from the shape into which they are cut), spoons, &c.; but they do not seem to be used there for buttons, as in Europe. Three kinds of beads are made in China from mother-of-pearl, one perfectly round, the second not quite round, and the third cut or figured. The card-counters are made in various shapes, round, oval, and oblong, with ornamental figures and engravings on them. They are put up for sale in sets of one hundred and forty pieces. A few years ago I saw a set of very elaborately carved or engraved mother-of-pearl shells from China, intended for dessert-plates, but although elegant in the workmanship and labour bestowed on the carving, and most curious, they were not suited for the purpose intended, and, therefore, unappreciated here.

A similar mode of ornamentation, but less artistic, and of a much coarser character, is familiar in the carved pilgrim shells which are brought from Bethlehem and other parts of the Holy Land, having religious legends and figures engraved on them.

One process of working pearl shell is similar to that of engraving metals in relief, by the aid of corrosive acids and the etching-point. The shell is first divided as may be necessary, and the designs or patterns drawn upon it with an opaque varnish: strong nitric acid is then brushed over the shell repeatedly, until the parts untouched or undefended by the varnish are sufficiently corroded or eaten away by the acid. The varnish being now washed off, the device which the acid has not touched is found to be nicely executed. If the design is to be after the manner of common etching on copper, the process upon the shell is precisely the same as the process upon metal.

Several other shells, having sufficiently brilliant tints in their nacreous or iridescent hues, are used for some of the industrial and ornamental purposes to which mother-of-pearl is applied, and it will be necessary to conclude this paper with a brief notice of these.

The ear-shells (*Haliotis* family) are much used for inlaying work by the Birmingham manufacturers to give the varied shades to *papier-mâché* ornaments and fancy articles. They are sometimes called in trade aurora shells. There are about seventy species of these splendid shells, of which we have one common British species of small size (*H. tuberculata*), with a silvery hue. In Jersey, where it abounds, it is called the "ormer." These shells have a row of holes following the course of the spine, and have been named ear-shells from their resemblance in form to the cartilage of the human ear. The species of the warmer latitudes furnish the most brilliant shades of colour. *Haliotis iris* of New Zealand is green, highly iridescent. *H. mida*, a Cape of Good Hope species, when deprived of its yellowish brown epidermis, is found more or less tinged with orange and other colours. Some handsome species brought from Japan and other localities are *H. rufescens*, *H. splendens*, and *H. cracherodii*. The green ear-shell is much used for fancy buttons, studs, sleeve-links, buckles, and ear-rings.

The people of Guernsey and Jersey ornament their houses with the shells of the ormer, disposing them frequently in quincunx order, and placing them so that their bright interior may catch the rays of the sun. I have often thought that some of the large and splendid intertropical species, which, after removing the outer layer,

take a polish almost equalling the natural brilliancy of the interior, might be converted into dishes for holding fruit: if mounted with good taste, their indescribable iridescence and prismatic colours would materially add to the richness of an elegant table. The ear-shells consist of numerous plates resembling tortoiseshell, alternating with thin layers of nacre, exhibiting when magnified a series of irregular folds.

Another shell much used for its opal tints, its glistening colours of light and dark green, soft yellow, and bright and beautiful pink blended together, is the *Turbo olearius* or *marmoratus*, which passes in commerce under the name of the "green snail." These shells used to form the royal drinking-cups of the Scandinavian monarchs, and they may often be met with elegantly mounted in silver and set with jewels in museums. Small shells of another species, the Turk's cap, (*Turbo sarmaticus*), are sometimes set as pipe-bowls, and sections are much used for making little fancy boxes, purses, caskets, scent-bottles, postage-stamp cases, tablet-covers, small baskets with metallic handles, buttons, ear-rings, ring-trays, brooches, &c.

The beautiful effects presented by the nacreous portion of shells is produced by the disposition of single membranaceous layers in folds or plaits, lying more or less obliquely to the general surface. The tints of many shells are concealed during life by a dull external coat, and the pearly halls of the nautilus are seen by no other eyes than ours. This shell when bisected displays the pearly chambers for which the genus is celebrated. Fine specimens of the nautilus are often converted by the inhabitants of the East into drinking-cups, on the surface of which they engrave various devices and ornaments. When the outer coating (which is usually of a dingy white colour) is entirely removed, the beautiful pearly appearance of the shell becomes visible. I have seen the nautilus shell mounted as a stand for flowers on the table or mantelpiece.

Pearl shells are often employed for ornamentation in the *papier-mâché* manufacture work, which, though it has gone much out of fashion in this country, is still in extensive demand in America and on the Continent. The articles chiefly made are small fancy tables, chairs, trays, portfolio covers, and such like. There are two ways of employing the pieces of pearl shell. When a considerable number of pieces of thin shell are required of the same size and pattern, they are cemented together with glue, and the device or figure drawn upon the outer plate. They are then held in a vice or clamp, and cut out as one plate with a fine saw, or wrought into form with files; drilling tools can be employed to assist in the operation. To separate the pieces, the cemented shells are thrown into warm water, which softens the glue and divides them. Cast or sheet iron and *papier-mâché* are the materials upon which pearl is generally inlaid. The process is as follows:—

"If the article be of cast iron, it is well cleaned from the sand which usually adheres to the casting, and is blackened with a coat of varnish and lamp-black. When this is thoroughly dried, a coat of japan or black varnish is spread evenly upon it. Before the varnish becomes too dry, pieces of pearl cut in the form of leaves, roses, or such flowers as the fancy of the artist may dictate; or the character of the article may require, are laid upon it, and pressed down with the finger, and they immediately adhere to the varnished surface. The work is then placed in a heated oven, and kept there for several hours, or until the varnish is perfectly dried. It is then taken from the oven, and another coat of varnish applied indiscriminately on the surface of the pearl and the previous coating, and again placed in the oven till dry. This process is repeated several times. The varnish is then scraped off the pearl with a knife, and the surface of pearl and the varnish around it is found to be quite even. The pearl is then polished with a piece of pumice-stone and water, and the surface of the varnish is rubbed smooth with powdered pumice-stone, moistened with water. It is in this unfinished state that the pearl has the appearance of being inlaid, and from which it derives its name. Its final beauty and finish depend altogether on the skill of the artist who now receives it.

"The artist traces the stems and leaves of the flowers with a camel's-hair pencil, dipped in a size made of varnish and turpentine; upon this he lays gold leaf, which adheres where there is size, and the superfluous gold is carefully brushed off with a piece of silk. The flowers and leaves are then painted in colours, and when dry, the picture and surface of the article is covered with a coat of refined white varnish."

The second method of inlaying consists in reserving the ornament or design by sketching it with some kind of varnish, not acted upon by acid, upon the piece of the shell ground and polished upon revolving wheels, as in the other case, and then etching away the surrounding unpolished portions by means of an acid. This process possesses several advantages, one of which is that it is much cheaper than where the design is cut out by hand.

But little taste has been exhibited in the decoration of English *papier-mâché* goods, and they have been for the most part vulgar and tawdry in design and execution. Even the Japanese, with all their taste and artistic skill, have imitated closely our *papier-mâché* work without any of that refinement and originality of design of which they are so capable. Some *papier-mâché* tables of Japanese manufacture, shown at the London Exhibition of 1862, might have been attributed to Birmingham makers.

The survey I have thus taken of the various uses of pearl shells will serve to show how extensive is the range of applications to which they are applied, and how important and valuable the commerce in an article of this kind may become. Every day develops some new use for mother-of-pearl; and although the material is not one on which any great artistic skill can be displayed, still ingenuity and inventive genius are being constantly devoted to its utilisation.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

A SHRINE IN RUSSIA.

Adolphe Yvon, Painter. G. C. Finden, Engraver.

THE painter of this picture is a French artist who came over to England when the late Prussian war broke out, and occasionally exhibited in our galleries. He has now returned to France, where he is deservedly in much esteem as a painter of historical subjects, and especially of battle-pieces. M. Yvon was sent to the Crimea by the late Emperor Louis Napoleon, during the siege of Sebastopol, of which he painted several of the leading incidents, such as "The Attack of the Malakoff," "The Curtain of the Malakoff," and "The Gorge of the Malakoff"; these works, with another battle-piece, also painted for the emperor, "The Battle of Solferino," are in the gallery of Versailles; reduced copies of them, in the International Exhibition at Kensington in 1862, afforded English critics the opportunity of testing the painter's powers in these warlike illustrations, and the verdict was unquestionably favourable.

M. Yvon has travelled much in Russia, and brought thence numerous sketches of the scenery and people of the country: from one of these sketches he painted, in 1870, the picture here engraved. It represents a Russian family of peasants paying their devotions at one of those wayside shrines, which are as common in the countries where the religion of the Greek Church prevails as in those where Roman Catholicism is predominant. The figures are drawn and grouped in a bold and masterly manner, and the expression of their features suggests the heartfelt worship paid at this primitive altar of the Virgin. The story is told with much feeling, and yet in a very artistic and picturesque manner.



A. YVON, PINXT

G. C. FINDEN, SCULPT

A SHRINE IN RUSSIA.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON, VIRTUE & CO



LIFE ON THE UPPER THAMES.

BY H. R. ROBERTSON.

IV.—WEIR WITH MOVABLE BRIDGE.

AS no invention, however great an improvement it may be, ever seems to bring about a state of things in all points better than that which it supersedes, so there are reasons why inland waters, as a medium of conveyance, are in many cases preferable to railways. They are especially adapted for those goods which are very heavy, very bulky, or which cannot well bear any rough carriage. For the reason last mentioned bricks are, if possible, always transported by water; it being found, from the smooth and easy motion of a boat, that the load is seldom damaged, while by rail the percentage of bricks that get broken is very large. To those persons residing near a river the expense of sending goods by it is frequently less than by any other mode of conveyance.

Inland navigation by means of rivers and canals is obviously at a disadvantage when compared with the road or the rail as regards rapidity of transit. The decided preference that rivers seem always to manifest for a circuitous route often renders the distance between two towns on the banks half as much again as the direct road between them. Besides, the regularity of the water-traffic is liable to be interfered with by drought in the summer, and floods or frost in the winter. It is no wonder, then, that the railway should have drawn away most of the traffic from the Thames.

The towing-path along the side of the river was formerly valuable property, certain farms having a prescriptive right to supply the use of horses to the barges while passing. In one instance, to our personal knowledge, a path of this description which twenty years ago realised £200 a year, now scarcely repays the expenses of keeping in repair.

The chief difficulties that exist in the navigation of rivers are owing to the irregularity in the depth of the stream at different places, and the varying velocity of the current. The great obstacle, therefore, to be surmounted may be described as a shallow extending the whole width of the stream with a considerable rush or fall of water over it. This state of things naturally occurs with greater frequency the farther one penetrates inland towards the source of a river.

The most primitive way of overcoming the difficulty has been to erect a movable dam all across the river, below the shallow; the boards of the dam being, of course, high enough to keep back sufficient water to enable a boat to float over the shallow. By this means a boat descending the stream meets with no impediment till it reaches the dam, or "weir" (pronounced "wire" by the riverside people), as it is technically called. The boards composing the dam are then removed, and the boat proceeds for some time with great rapidity, owing to the increased volume of water by which it is carried along. The temporary depth thus produced while the body of water descends enables the boat to pass over many shallows below the weir. This removal of the boards is called "flashing" a weir, and is "the tide in the affairs" of barge-men, the neglect of which lands them "in shallows and in



Drawn by H. R. Robertson.]

Weir, with Movable Bridge.

[Engraved by W. J. Palmer.

miseries." Of course it is in the summer and autumn that these artificial aids to navigation are most employed, there being at other times enough and to spare of the then precious fluid. We first thought that the word "flashing" was a vulgar corruption from "flushing," but as it appears in the printed orders of the Thames Conservancy we suppose it is correct. The suddenness with which the pent-up water rushes away, and its glitter and white foam, may not improbably have suggested the word. When the water is low,

the river is flashed twice a week by the regularly appointed keepers of the weirs, each of them waiting till the water from the weir next up the stream has reached him. By this means a continually augmenting volume of water descends, on the flood of which the whole of the traffic is carried. Sometimes the bargemen are sorely tempted to draw a flash on their own account, when they may have been unusually delayed, or are from any reason particularly anxious to proceed. However, the Thames Conservators are

severe, and have issued handbills stating that all persons offending in the above case render themselves liable to a penalty of £20, and the strict observance of the regulations is considered so essential that the prosecution of offenders is deemed by them an imperative duty.

A number of these dams on a river changes the naturally inclined plane of the water into a series of comparatively level surfaces, separated by abrupt descents; a somewhat parallel case on land would be to alter an easy slope into large flat terraces with a single step down between each successive terrace.

The different parts of the most simple weir are first the sill or fixed beam, laid securely across the bottom of the stream; then directly over this, but considerably above the surface of the water, is placed a second but movable beam. Against and in front of these parallel beams a set of loose boards is placed upright and close together like a door. These loose boards are called paddles, and the long handles with which they are furnished rest against the upper beam, the pressure of the stream serving to hold them

in their places. Between the paddles are placed upright supports termed "rimers," and when a second set of paddles is employed over the first to obtain a greater depth of water, this set is called the "overfall."

A weir, though constructed for the purpose of facilitating the navigation, is incidentally of considerable use in other ways. The damming up of the water renders any side stream that may happen to leave the main current above and rejoin it below a weir available for turning a water-wheel; consequently we find a mill of frequent occurrence in its neighbourhood. The picturesque appearance of the spot is thus often greatly enhanced, for if the miller's dwelling should chance to be an old building, it is sure to be pretty; if a new one, I am afraid we must say it is pretty sure not to be so.

Another of the incidental uses alluded to above is that the framework erected may be with very little trouble utilised as a bridge. In the thinly populated districts of the Upper Thames regular bridges are few and far between, so that these slight foot-



Drawn by H. K. Robertson.]

Weir, with Fixed Bridge.

[Engraved by W. J. Palmer.

bridges save the poor people many a weary mile in their walk to the nearest market-town.

As the largest barge is far from occupying the full width of the stream, it is practically found that only a portion of the bridge is required to be movable. In our illustration on the preceding page, the man who is putting down the paddles is standing on the movable part, called the "swing bridge." It revolves on a pivot close to the edge of the water, and the weight is balanced by the increased thickness of the beam at the landward end, on which is often placed a great stone or other heavy substance. The upper beam and hand-rail across that part are, of course, removed before the bridge is swung round, and it is for this purpose that the two handles which may be noticed are added.

V.—WEIR WITH FIXED BRIDGE.

The explanations given of the first drawing apply in a great measure to this, modified, as the name implies, by the fact that in

this case the whole structure is permanent. Thus, instead of paddles with long handles that are removed bodily, we have them here made to slide in grooves. They are raised by means of the chains which are coiled round axles placed just below the upper beam. The axles are caused to revolve by inserting into them a staff with a square end, for which purpose the square holes are made that may be observed near either end of the axles. A short chain suspended from the upper beam and finishing with a hook, is used to retain the paddle at whatever height may be thought desirable, by attaching the hook to a link in the chain first alluded to. Some of the paddles are represented as left down, so that the mode of raising them may be the more readily understood by noticing the different positions of the chains in either case.

The noisy rush of water that continues for an hour or so after the flash is drawn is enough to terrify a child, for whom the railing is at too great a height to be much protection. There is a considerable trembling of the old timber, with a tumble-down air

pervading the whole thing, that may well justify the timidity of the little girl we sketched while being carried over by her father, and looking the picture of alarm.

One of the effects of sending down the head of water is to cause the big trout to show himself at the surface, rising first at one part of the pool and then at another; but, as we believe, more in wantonness than for food. We fancy it is his way of testifying that the boiling and eddying state of the water is his idea of the correct thing in the way of a trout-stream, and a protest against man's endeavour to improve the river to a dead level.* We say *the* trout advisedly, for there is usually an autocrat of these weir pools. Farther on in the series we propose to present one of the larger weirs down the river, which will be of the style probably most familiar to the majority of our readers, and we shall then have more to say on the subject of the Thames trout. Mention of him reminds us, however, that one paddle is frequently left up when

the rest are down, for the sake of putting a net in the passage thus made, in which any fish carried down by the stream or trying to descend may be entrapped. As this description of weir is a permanent structure, provision is made for the passage of boats by means of an ingenious arrangement called a "lock," which brings us to our next picture.

VI.—OPENING A LOCK.

A lock, or pound, as it is sometimes called, is an enclosure between two pairs of gates, and is usually large enough to admit several barges at the same time. It is, as has been stated above, the necessary accompaniment of the fixed weir, alongside of which it is sometimes placed, though more frequently on a side-stream or "cut." The level of the water above and below the lock corresponds with that above and below the weir; but in the lock itself the water-level can be varied at pleasure, between the two extremes,



Drawn by H. R. Robertson.]

Opening a Lock.

[Engraved by W. J. Palmer.

by means of valves in the gates. These permit the water to enter through the upper gates and to escape through the lower ones. When it is necessary to pass a boat upwards through the lock, she is first floated in at the lower gates, previously opened, and which are next to be shut. Water is then admitted through the valves of the upper gates till it has filled the lock-chamber to the level of the water above the weir, and has, of course, raised the boat along with it. The reverse of this process will obviously conduct a boat down through the lock, which is said to be empty when water in it is at the lower level, although it has still the same depth of water as the lower river.

The tendency of the age to substitute the mechanical and the ugly for the simple and picturesque is noticeable on the Thames

as well as everywhere else. Hideous turret-ships on the sea have their counterpart in the horrid little steamers that one now encounters high up the river. The number of these nuisances increases yearly at a greater rate than would be believed, and are fast robbing the river of its peaceful beauty. But have we not heard that even Venice, throned on her hundred isles, has had her hitherto silent thoroughfares invaded by one of these screeching little monsters? The reflection most often forced upon our mind while engaged on the present work has been that, in whatever direction our study may have lain, "the old order changeth," and that had we delayed our task much longer there would have been left comparatively little of interest that an artist would select for representation. So, in the case of the locks themselves, the quaint old constructions of irregular wood-work that were a pleasure to look upon are gradually making way for successors of "improved" modern style. With side-walls of square blocks of concrete, and

* Visitors to the Crystal Palace or Brighton Aquarium must have noticed how fish of many kinds seem to revel in the bath of air-bubbles that enter with their fresh supply of water.

smooth gates as black as pitch can make them, they lose all charm of appearance. The action, too, of opening the gates by leaning the back against the swing-beam, that we have depicted, is fast becoming obsolete, giving way to a mechanical apparatus with wheel and axle.

The locks also serve the purpose of toll-gates: the sum to be paid being regulated by the size of freight of the boat passing. The proceeds are devoted to the necessary expenses connected with the navigation.

The occupants of pleasure-boats frequently have a dread of passing through a lock, from an exaggerated idea of the danger of the proceeding; quite as often they are not aware of what danger there actually is; and hence many a day's pleasure has been marred. The safe position for a boat in a lock is to be parallel to and close by one of the side-walls or another boat. She should be held to the side with a boat-hook by the oarsman in the bow-seat when ascending the river, and by the steerer when descending. When this rule is attended to, the pressure of the current itself keeps the boat alongside, and prevents it swinging across the lock. The only case in which, to our knowledge, the above rule admits of any modification is when so strong a wind is blowing up the river as to counteract the pressure of the stream. In ascending, it is necessary to look sharply that neither a row-lock, nor any other part of the boat, gets caught under any projection such as a beam, at the side of the lock, as in this way a boat will be first held by the rising water, then soon filled and swamped. Should, through carelessness, a boat become fixed in the way we are speaking of, the lock-keeper should be instantly shouted to, that he may let down the valves or paddles, and so prevent any more water coming in. While descending the river, the danger is so slight that we have never known any case of an accident happening in a lock. If there should happen to be any greatly projecting ledge—a very rare occurrence—care must be taken that the boat do not rest at all upon it while the water is subsiding.

It is supposed, and with considerable probability, that the casual position of two weirs near each other may have originally suggested the invention of the lock.

SCHOOLS OF ART.

DERBY.—Her Royal Highness the Princess of Wales presented the Queen's prizes to the successful competitors among the students of this school, at the last annual meeting, at which Lord Belper presided. The recipients were Miss E. F. Turner, for flower-painting from nature; and Mr. George Bailey for original designs in colour, and for studies of historic ornament. This school was only established in 1870, when it mustered 215 pupils; last year they increased to 292. The report of the Government Inspectors concerning the proceedings of 1872 is:—"The work received from Derby school is of more than average merit, showing great industry on the part of the pupils, and well-directed instruction on the part of the

master (Mr. Simmonds). Altogether the standard was high, and the work very satisfactory."

NOTTINGHAM.—We see by the report read at the last meeting, on January 15th, for the annual distribution of prizes, when Lord Belper presided, that this school maintains its high position among these institutions, for it has, during two consecutive years, been at the head of all the schools, not even excepting that at South Kensington. Mr. Cole, C.B., who was present at the meeting, and delivered an excellent address on the occasion, remarked that the Department of Science and Art "had a system at work throughout the country by which masters of Schools of Art got prizes according to the work done in the schools each year—the first prize being £50, the next £40, and then £30, and so on. Well, this system had been in operation five years, and he found that in that period, among 120 schools in the United Kingdom, Nottingham had taken master's prizes every year. He need not trouble them with any decimals or calculations, but he told them as a fact that Nottingham had taken public money for masters' prizes more than the average. With regard to the students, he reminded them that there were 120 schools competing for the State medals—gold, silver, and bronze. Gold medals had been given away for seven years, and there were not more than ten gold medals given every year. The seventy medals that had been given away had been competed for by 120 schools, the average being less than a medal per school, and of the seventy Nottingham had gained no less than six. In fact, the medals taken by Nottingham were eight times the average of the schools of the whole kingdom." Mr. J. S. Rawle, F.S.A., presides over this successful and well-conducted school.

STOKE-ON-TRENT.—The new class-rooms at the School of Science and Art were formally opened in January by Sir Smith-Child, Bart., M.P.; the Department at South Kensington contributing a collection of pictures to ornament the rooms on the occasion. In his inaugural address, the president remarked that it was not necessary for him to remind them that they had met in a building erected as a memorial of the late Herbert Minton, who was deeply esteemed not only by himself (the Chairman), but by every one in Stoke, and, indeed, by every one in the Staffordshire Potteries, and they had met to promote the interests of the School of Science and Art—objects which Herbert Minton during his lifetime had so much at heart. It would have been a shabby memorial if the building were in debt; but happily it was free from debt, and the School of Science and Art was free from rent. The building was honoured by being inscribed with the name of Herbert Minton, a man who in his lifetime had his hand ever open to assist every work of public good or private charity—a man whose heart beat in generous sympathy with every good object presented to him, for his approval. He alluded to the fact that Burslem had established an excellent institution in honour of Josiah Wedgwood, who did his best to promote Science and Art and the manufactures of the district, and said, Stoke acted rightly in honouring Herbert Minton.

WEST LONDON.—The annual meeting for the distribution of prizes to the successful students of this school was held, at the close of the month of January, in Great Portland Street: Mr. Harvey Lewis, M.P., occupied the chair. Mr. Steward, secretary, read the report, which announced the continued prosperity of the school during the past year, the number of pupils attending the classes amounting to 494, an increase of seventeen over the year immediately preceding. The government examinations resulted favourably, though not so much so as in 1871. In the elementary or second grade examination 173 students presented themselves, of whom 104 passed and 47 received prizes for excellence. The works of 286 students, in the higher or third grade of examination were sent for competition to South Kensington, with the result that 67 were declared satisfactory, 17 received book prizes, eight received scholarships, two bronze medals, and one a Queen's prize. A great drawback to the school was the want of a special lecture-room, which it was hoped would be soon supplied. The chairman, in

addressing the students, spoke of the advance made by the Arts in France and England. The superiority of France he did not attribute to any higher natural taste possessed by the French, but to the better education the French received, and to the numerous Art-museums and galleries which were open to them from their childhood. He believed that if Englishmen had the same opportunities open to them, they could compete with any nation in the world. Therefore he valued schools of Art like that, which implanted the principles of Art amongst the people. It had an income of £700, and with that small income, they stood sixth school in the kingdom in point of numbers, and fourteenth in point of honours. He hoped it would stand in a still higher position in future years.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF LYNCH WHITE, ESQ., THE GRANGE, CLAPHAM COMMON.

SHYLOCK AFTER THE TRIAL.

Sir John Gilbert, A.R.A., Painter. G. Greatbach, Engraver.

WE must assume this scene to be an interpolation in the *Merchant of Venice*, for after Shylock leaves the court of justice, saying—

"I pray you give me leave to go from hence, I am not well,"

he makes no further appearance in the drama, nor is he any more referred to, except where Portia tells Nerissa to take him the "deed of gift" for signature. It may, however, be allowed to the artist to supply what Shakspeare thought fit to leave unsaid; and it may very naturally be supposed that when the heartless old usurer retired from the scene of his discomfiture, disappointed of his revenge, and stripped of the ill-got gains which he idolised; or, at least, to surrender them, in time, to the man who had stolen away his daughter, he must have quitted the court in such a state of mind as would draw upon him the questionable attentions of the *gamins* of old Venice. And so he is seen rushing along like a maniac with a troop of youngsters at his heels, hooting and gesticulating at him, as if they knew the whole story that had just been enacted within the walls of the adjoining edifice. Shylock was, doubtless, a well-known character in Venice, and had, probably, often been the butt in the streets of both old and young; but there is something in his present appearance that specially attracts the boys and girls who follow him; hence his public reception by them, ignorant though they may be of the cause that has driven him to seeming madness.

The figure of Shylock is vividly dramatic in its action; he heeds not his juvenile tormentors, his mind being set on the loss of his worldly stores, while, with uplifted and clenched hands, he appears to be calling down vengeance on the heads of all who have aided in the work of retributive justice. In the rear of the group of children is one of them imitating his action, to the amusement of another boy; and in the background are numerous merchants of Venice engaged in conversation, probably on the subject of the recent trial; they do not, however, seem to recognise the man whose slight almost crosses their path.

The picture was painted in 1864, but we can find no record of its appearance in any public gallery. It differs much from the usual style of the painter's works; and, perhaps, is the more valuable from the entire absence of mannerism.



SIR JOHN GILBERT A.R.A. PINXIT

G. GREATBACH, SCULPT

SHYLOCK AFTER THE TRIAL.

FROM THE PICTURE IN THE COLLECTION OF LYNCH WHITE, ESQ. THE GRANGE, CLAPHAM COMMON.

LONDON, VIRTUE & CO



THE WISDOM OF ART-KNOWLEDGE.

It is an utterance of rather obsolete wisdom, that "literature is a good staff, but a bad crutch." Since that remark was made, the development of literature, as a profession, has been remarkable. Affluence comes to many a writer; although, as popularity, while far from being the test of merit, is mainly the source of profit, it is by no means on the really most eminent men that the wealth earned by the pen chiefly smiles.

What was once true of literature is now, in a remarkable degree, true of Art. Apart from the services which Art ministers to its exclusive students, it has a mission to every ear. Our columns are happily free from the habit of personal comment on the opinions or experiences of individuals; a species of gossip which makes up a main part of the padding of some of our contemporaries. But there are exceptions to all rules, and the case of the speech made by Sir A. Helps on the last occasion of the distribution of prizes to the successful students at the Portsmouth School of Science and Art, is one of them. The Green Road Rooms were crowded on the occasion. The Vicar of Portsmouth, the chairman of the Committee, showed that the success of the students had been satisfactory. Sir Arthur Helps took the occasion of bringing forward some views with which we very heartily concur, and some which are capable of a very considerable development.

The advantage pointed out by the speaker was one very similar to that to which we just referred in the matter of literature; namely, that a knowledge of Art, if not required as a means of support, may yet be of very much service in oiling the wheels of life. There is a sense in which this is true that has not, so far as we are aware, been hitherto distinctly enforced. Attention has of late been seriously directed to the effect of over-work; and thus to the subject of brain-work in general. Within a short time we have seen, over and over again, men who were in what ought to be the very prime of intellectual life, struck down at their posts. The cause, there has been little room to doubt, has been that the nervous system was over taxed, and that the material machinery of the mind was worn out by uninterrupted work. That work, even of a very arduous nature, if duly distributed as to time and quantity, rather tends to increase than to diminish longevity, we may take as an accepted fact. How, then, are we to explain the apparent contradiction that one man works himself to death, while another, perhaps producing much more evident result of mental labour, enjoys an evergreen vitality?

The main secret, apart from any question of individual organisation, lies here. The man who keeps his thoughts and labours in one unvaried groove, is like the mechanic who never oils his machine. But the man who has the happy facility of closing the door of his office or work-room on his toil, takes the surest method of keeping his own powers in the best working order. This is the great use of what we call a hobby. And here is a very special advantage in some knowledge of Art. We do not speak now of any general Art-education. Still less do we speak of that superficial and unsound mode of discoursing on Art which has been so admirably satirised in the most artistic drama that has been of late produced on the English stage. In *Pygmalion* and *Galatea* the appearance of Chrysos (admirably represented by Mr. Buckstone) in the

character of "an Art-patron," leads one to the irresistible conclusion that he is fresh from the perusal of some of the criticisms of the *Athenæum*. His wife, indeed, hints that "middle distances" and "scumbling" are not terms usually applied to sculpture. But Chrysos silences the cavil by the dictum, "the principle is the same." Now we are not recommending this kind of Art-knowledge as a means of healthy recreation. What we mean is rather the intelligent cultivation of taste, by the study of some particular detail or branch of Art. One man may take a special interest in pottery. From the large range of fictile Art he may select some one shelf, so to speak, which he may have special facilities for filling. He may be an admirer of Wedgwood ware; a collector of old Worcester or old Chelsea; a purchaser of Eggshell porcelain, or of Japanese lacquered ware. He may carve a little in wood. He may collect carvings in ivory. He may group together photographs illustrating a particular style of sculpture. What the study may be matters little. It will depend partly on taste, and partly on opportunity. But the great point is, to have a pursuit, agreeable to the mind, to which it will revert with pleasure as a relaxation from bread-winning anxieties. In fact, a new education is thus commenced. But it is the education of a faculty that would otherwise be dormant. It is pursued, not only without undue labour, but with delight. It is not so much the positive advantage to be derived from the culture, and the consequent strengthening, of this aesthetic faculty that we prize, as the accompanying advantage of the entire rest that is given to the more hardly driven powers of the mind. The constant strain which is produced by the direction of the attention to the demands of business (be it what it may), and which is so generally aggravated by anxiety as to the pecuniary results of the day's toil, cannot be repaired by mere cessation from work. In fact, when the busy man leaves office, or exchange, or factory, he rarely leaves business behind. It accompanies him home; sits by him in his carriage; wedges itself between him and his next neighbour in the omnibus; lurks on his doorstep; lays its head before him on his pillow. Rest can often only be attained by a sort of counter-irritation. It is a very rare power for any man to possess to be able to turn a subject out of his mind at will. But almost any one is able to turn his attention in a new direction. If this be a grateful one, the needed repose is thus at once insured. As a man fatigued by a long journey in a coach requires to walk in order to throw off the fatigue, and thus prepares himself for a sleep which might otherwise be broken and feverish; so will the man who rests his mind from the tangles of law, the anxieties of medicine, or the harassment of commerce, by the intelligent pursuit of some minor branch of Art, restore tone and temper to his brain, and fit himself for healthy food and sound, refreshing sleep.

The idea that great excellence, or signal success in life, can only be attained by the exclusive direction of the attention to a single subject, is founded to some extent in truth; but is capable of a most dangerous perversion. For a man to scatter and disperse his energies is, indeed, for the most part fatal to any great hopes of prosperity. But to become a man of one idea is not only to render oneself a social nuisance, but further, to destroy capacity for pleasure, and to tend to shorten life. It is well known that the condition of the brain, after the age of forty-two or thereabouts, depends very closely on the mode of self-education adopted up to that time. The man who has spent

his time in one groove, up to that age, can never afterwards get out of the rut. If he has not kept his mind open for the acquisition of new ideas up to that time, the portals for their access are thenceforward hermetically closed. And we are not now in times in which it is possible to live a sort of dreamy anchoretic life. Society moves fast, lives fast, and thinks fast. Something of the force of national life is caught even by the most secluded. Thus the man who, two centuries ago, might have lived contented within the narrow circle of one or two ideas, would now be consumed by worry in his self-constructed cage. Here, then, Art offers to society exactly that remedy for the evils of over-civilisation of which we are most in need.

We have spoken of the easiest forms of the pursuit of Art—those which are within the reach of every one. Very few shillings to spare, wisely laid out, will form, and will accumulate, the little pet collections of which we speak. And for those who have no pence to spare, our museums offer the facility for gratifying special tastes, and acquiring special information, absolutely without cost. We have only very lately seen a striking instance of triumphant science attained in this manner. A young engraver occupied his spare time in the study of the arrow-headed characters, of which the last few years have sent us such wealth from Assyria. His outlay was confined to the purchase of the one or two books which formed the entire literature of the subject. With such success did he ride his hobby (no doubt his elder friends shook their heads, and advised him to look at nothing but copperplates), that one day he surprised the greatest authority in Assyrian lore by reading, at sight, an untranslated inscription. The doors of the British Museum flew open, when thus conjured in Assyrian; and thus it is that Mr. George Smith is now able to enchant the world by readings of early versions of those ancient legends which persons unacquainted with Eastern literature have ignorantly ascribed to the inspired wisdom of Moses. He is only at the commencement of his task. In a year or two the libraries of Nebuchadnezzar and Sennacherib will be legibly attainable in the British Museum. As we write, we receive intelligence that confirms the last remark. Our contemporary, the *Daily Telegraph*, has placed the sum of a thousand guineas at the disposal of Mr. Smith for the purpose of further exploration. The British Museum authorities, with the sanction of the Government, have spared him from his regular labours for the expedition. And he has sailed to carry out the enterprise.

But the most sensible advantage to be derived from the pursuit of Art, regarded as a distraction, or as an element of mental hygiene, is when it takes some practical form, however humble. The occupation of the fingers is the surest relief to the fever of the over-taxed brain. What a blessed solace do women find in needle-work! Not, indeed, in the hard, patient toil, on which the daily bread depends, when thought, and feeling, and nervous life are all painfully stitched down into seams; but in those lighter forms of lace-work, of fairy clothing for doll or for infant, of cunning embroidery in choice colours, and even of good, plain, honest knitting. The toil of women's work we hope to see superseded by machinery. The relief that nimble fingers give to the tired or nervous mind, can never be neglected without serious loss. Reading, delightful, and even necessary as it is, can never afford the relaxation to be derived from the deft use of the fingers.

We are not altogether disposed to agree with Sir Arthur Helps in the belief that very great thoughts exist very low down in the world, but lack expression. Great thoughts always, we believe, find expression, though it may not be the most polished or appropriate. We disbelieve in "mute inglorious Miltons," as well as in Cromwells, mute or otherwise, "guiltless of their country's blood," if they had a chance of gaining anything by dabbling in it. In the history of the world, as a rule without, we believe, a single exception, the appeal to the unknown good qualities of the least educated and least able portion of the community is a tacit confession of want of ability to command the attention of the leaders of thought. We do not deny that this kind of appealing despair may be felt by men who have noble, and even great, ideas. But, if so, they must be deficient in the ability, or in the temper, that can put their ideas in a proper light—make them luminous by their own truth. In this respect, and in this respect alone, is the court usually paid to success to be in any way justified. The worker has gone a step beyond the thinker. The latter may be the loftier intelligence, but the former has more of what we want in our daily life. It is the worker who provides our daily bread. The thinker may see the way,—or think he sees the way,—to convert it into ambrosia. But, meantime, until he brings us at least a sample of the heavenly manna, of necessity we must stick to the former. Here, then, between the man of thought, in danger of evaporating into dreams, and the man of work, in danger of sinking into the mere human machine, steps in the artist. He alone develops the three-fold character of the mind—partially, feebly, poorly if you will—but still to some extent. He holds converse with the intellectual theorist through the interpreting of the imagination. He holds intimate relationship with labour by the skilful use of his hands. But he, moreover, brings a third element to bear. In all true, noble Art there is an appeal to the emotions. In the simplest, lowest, and yet most stirring method, this is effected by the art of music. The musician can lull to sleep the keen contest of logic, and the hard panting of labour, by his heaven-taught cadences. But each art has its own special mission, its own peculiar charm. So wide is the range of this handmaid of eternal wisdom, as to include pursuits adapted for every capacity. There is not a position in life, there is not a day in the year, in which the clever hand cannot find a welcome occupation. We need instance none, for it is in the very variety of creation or reproduction that its chief charm lies. With one we have the simple faculty of mending a pen, or of cutting out a black *silhouette*. With another the pencil is a means of power. With a third, there may be a taste in the harmonies of colour, obedience to which would prevent many of our friends from ruining the beauty of their rooms, or destroying their claims to be thought good-looking, by the simple ignorance of what is becoming. Above all things, should the intimation of any artistic taste be unchecked in children. Too late in life, it is only "some demon" that whispers "have a taste." But from very early days indications present themselves which, duly regarded, will clothe that life in after-years with the shining garments intended by nature for its attire. No duty is more incumbent on the conscientious parent than the observance and the facilitation of any indication evinced by a child of a preference for any Art-occupation.

GLASGOW INSTITUTE OF THE FINE ARTS.

THE Glasgow Institute opened its twelfth annual Exhibition on Tuesday, the 4th ult. At the customary *conversazione* of the previous evening, the continued prosperity of the Society was evidenced by the statistics supplied by the Lord Provost, which proved, first, the immense increase of good pictures offered; and, second, the far larger expenditure of money in their purchase at this date compared with former years. The value of works bought in 1862 was £1,454. Last season it amounted to £8,238. This disproportion was not so truly attributable to the number of sales effected as to the greater importance of the pictures sold. For as taste progresses, and opportunities for its gratification are multiplied, it follows that prices must keep pace with the superior marketable talent. Sheriff Bell characterised the Glasgow Exhibition as second to none out of London, thereby throwing down the gauntlet to the Royal Scottish Academy; and as far as substantial encouragement to Art goes, the facts seem to corroborate the statement. The opening day alone realised the sum of £2,194. Still it causes regret that the two national exhibitions should be held almost simultaneously—a state of matters which the public, and probably the artists also, would be glad to see re-arranged. At the same meeting, intimation was made that a bust of the poet Thomas Campbell, by the late E. H. Baily, R.A., had been presented to the Gallery in Glasgow, by Mr. McLelland. But while this testimonial was gratefully accepted, it would not in any way interfere with the proposed statue of the author of "The Pleasures of Hope."

The collection of 1873 comprises 705 examples. Out of 1,036 sent in, 129 were rejected, and 212 returned for lack of space; certainly a wise adjudication, since it is better not to receive at all than to put merit to the disadvantage of unfit position. Two things are noticeable in this year, as differing from the former: that there are fewer loans from private galleries, and that the gathering of the artists is from quarters so varied as to render it pre-eminently cosmopolitan. The catalogue refers to many parts of Scotland, England, Wales, and the Channel Islands, besides a considerable importation from France, Belgium, and Germany. Different styles are thus contrasted, and something found available for every fancy. Among Royal Academicians, there are specimens of President Sir F. Grant, in one of his inimitable female portraits; of Frost, after his "nymphish" fashion; of Cooke, in his grand 'Dutch Coast'; of Ansdell, 'Black Game,' racy and powerful; of Sant, 'Early Breakfast' (were ever eyes more human than those of the little girl?); of Dobson, 'In the Garden,' children cutting flowers, most sweet and natural; of E. M. Ward, in the beautiful lady rapt in 'Home Thoughts'; of Stanfield, in his magnificent 'Wind against Tide'; of Wells, in 'Alice,' last year commended in this Journal: and, though last not least, of Calderon, whose 'High-born Lady,' the oftener seen, always impresses the more as an exquisite fancy teeming with poetic grace.

With pictures, as with many other things, the largest are not always found to be the best. And so in the present exhibition neither size nor high price can afford a standard by which to judge. In the gallery of the Institute, are the 'Penelope' of Prinsep; and 'Pelleas and Ettarre,' E. H.

Corbould. Both were shown in the Academy, in 1872. H. B. Davis's 'Dewy Eve' is a fine landscape, so far as extent of prospect and atmospheric effect avail to make up a picture. But we cannot help owing to a certain monotony and a want of some leading point of interest. It is all moisture and mist; it is too dewy. Huguet's 'Caravan en route for the Coast' commanded admiring attention, and found immediate sale. The charm lies in the faithful portrayal of Arab life under peculiar and picturesque conditions. The long procession stretches far into dreary distance amid the hazy heat and dust of the desert; travellers and camels, palanquin, trappings, and baggage are alike graphic and interesting. 'The Hollow Way,' J. W. Oakes, is an enchanting scene, redolent of nature's freshness stamped in the master's heart, and thence transferred to his canvas.

'Rosellina,' by J. B. Burgess, is a fine brunette delicately manipulated. The flower in her hair is a study of grace. James Docharty is one of those native geniuses of whom Glasgow is proud. He has a fine eye, and a versatile hand. His subjects, moreover, are generally well chosen and treated with nicety. His works are great favourites, and speedily realise purchase. 'After Rain—Loch Lomond' is in his best style. George Sant is unfortunate in that his 'Gathering Seaweed' is hung too high: there are strength and an agreeable tone in his brush. Of Waller Paton's four contributions we would particularise 'Kincaig Point': it is full of poetical effects. Lionel Smythe, who rather disappointed us in his 'Market-Day' last year, makes abundant amends in a very clever picture which he is pleased to designate 'First Mate.' The figure of the girl who has been elected temporary steerswoman is inimitable in the quiet tawdry *deshabille* and utterly careless *pose*. Rocks a-head are nothing to her: the sailor-trade is a sport, and the helm a toy. George Reid is a young Scottish aspirant, who makes rapid advances. Witness his 'Peat Moss,' kindly lent to the gallery by Mr. Jameson, W. S., Edinburgh. We are seldom disappointed in John Smart; his 'Calm Simmer Gloom-in' on the Teith' has a breadth that reminds us of Sam Bough, who, by-the-bye, has only one oil-painting in the exhibition, 'The Clyde, from Bishopton,' one of those grand fearless seizures of nature for which he is remarkable. The cats and dogs of Henriette Ronner, of Brussels, scarcely require introduction; they are as feline and canine, and vicious in opposition, as ever. We cannot look at the 'Unequal Match,' that miserable infuriated beast, the poor grimalkin, beset by three enemies, raising her back like a hedgehog, and spitting venom from her gaping mouth, without the involuntary smile which is the best homage to talent so expended. We should be sorry to think that W. Mactaggart means to take chiefly to portraiture, when we look at such things from his easel as 'Weel may the Boatie row.' Feeling and fancy like his should deal with matters beyond the square and rule of ordinary life. We class Madlle. Bourges and A. Guillemin together, as worthy exponents of 'Prayer,' placed in juxtaposition on the line, and sold simultaneously. J. Cuadreas adheres to his old types of Mulatto girlhood, which we should say were very *fairly* painted, only the term might seem ridiculous, seeing they are all so *dark*. 'The First Page and the Last,' Kate Bisschop, formerly Kate Swift, deserves notice; the superannuated matron with the Bible on her lap, and the tiny child just learning to spell the alphabet, are touchingly con-

trasted, while the colour is chaste and appropriate. We do not much admire 'The Widow's Mite,' M. Robinson; the two figures are passably drawn; but the grouping seems at random, and the tale is barely told. In 'Rejected Addresses,' J. H. Mann, the stately *religieuse* leading the blooming girl through the nunnery-garden, and attempting by serious reasoning, yet unsuccessfully, to win her into the monotonous circle of convent life, is happily conceived. H. Schlesinger sends an attractive cabinet interior, 'The Invalid Doll.' W. Henry has two Venetian views respectably handled. Houston's 'Standard-Bearer' shows bold colour and breezy effect. The 'Ophelia' of T. F. Dicksee, without undue straining after perfection, is sweet and touching; while the eyes literally swim in sorrowful tenderness. This unpretending effort found immediate purchase. C. J. Lewis, whose province is in calm rivers and soft grey skies, pleases us well in the desert of plenty, suggested by his 'Berkshire Barley Field.' 'Roasting the Pine Cones,' Mrs. Anderson, centres the interest in a weird-looking child, who, with eager, hawk-like eyes, pursues her solitary occupation. There are great sweetness and suppressed power in Joseph Henderson's handiwork: 'Spearing Flounders' is a fine picture formed of the slenderest materials; the single figure of a youth, with a waste of watery background; yet the tone entirely redeems its meagreness. 'Fishing in the Bay,' by the same artist, showing the boat in front, from which the boys ply their craft, is altogether a wonderful transcript of ocean and atmospheric effects. The nearer you approach the canvas, the nearer you seem to penetrate into the heart of nature in the scene. We rejoice to meet once again with Miss E. M. Osborne, and congratulate her on the excellence of her productions. This lady chooses her subjects out of the beaten track, and generally with taste. 'The Cornish Bal Maidens going to Work at the Mines' is a spirited composition. Here, too, is the same lady's 'God's Acre,' well known, from the print, to the readers of the *Art-Journal*.

Alessa Fraser is rich this year in quantity as in quality. His 'Glen Orchy,' recalls the noble conception and delicate manipulation of the late Horatio Macculloch. 'The Waterfall on the Aray' is bold and massive; and the 'Scotch Moorlands,' fresh and breezy, is a very feast of heather to the heart of the Caledonians; both these are also by A. Fraser. Analogous in feeling is Hargitt's 'Orkney Peasants carting Kelp.' The theme partakes of the charm of novelty; the natives, drudging at their chill, damp occupation, are highly picturesque, while the sky lowering to a ghastly pitch gives dreary suggestion of the coming storm. To a strange old greenish-tinted canvas, yclept 'The Betrothed,' we find the name A. Artz appended. Although to this the Hanging Committee has accorded one of the best positions in the Gallery, we fail to discover its merit. A sinister-looking woman, seated on a bench, is eyed by (and eyes askance, in return) a stupid youth who leans over the wall that separates them. The surroundings are flat and commonplace. Altogether, the lovers look anything but loving, and are both the reverse of lovable. We fear that A. Perigal is in imminent danger of repeating himself in the old prospects of lake and mountain, always creditably rendered; but in 'Vesuvius, after the Eruption, 1872,' he breaks new ground and with good effect. We do not remember any better fruit of Jas. Cassie's industry than 'Moonlight on a Lone Shore.' The shimmer on the waves is exquisitely touched; the solitude is; gracious and

perfect. In J. Morgan's 'School Pieman' the figures, though scattered with skill as befitting the occasion, seem stumpy and tame. We much prefer the humorous companion piece by the same hand, 'Cross your Ts,' wherein a *dominie* of vinegar aspect frowns a silent castigation on his trembling pupil. Alex. Johnston shows an enticing figure of countenance archly expressive, 'Come, follow me, lad!' She is at once coquettish, mirthful, and innocent—the *belle-ideal* of the old English song. Surely F. D. Hardy might have offered us a higher illustration of 'Good Friday' than a sorry vendor of hot-cross buns trading at a common house-door. Superiority of drawing and colour scarcely makes amends for such poverty of invention. 'The Little Boat-builder,' Mrs. E. M. Ward, is worthy her reputation; we regret the absence of more important contributions from her studio. Thomas Worsley recalls to us the most delicate odours of spring in his 'Basket of Primroses,' gathered from a mossy bank by the river's brink. Giardot wins regard for his 'Rosebud,' an infantile figure beautifully touched, and holding a flower in her hand, of which she is the human *fac-simile*. P. S. Nisbet is prone to spare his colour, as in the 'Road Scene, near Granada,' where the effect is marred by the thinness of the coating. In his 'Puerta de Justicia, leading to the Alhambra' no such deficiency is visible, and the tone is rich, sunny, and satisfying. 'A Deer Haunt' is in W. Roffe's very best style. The hush of the wild locale where the deep glassy pool reflects the sunset glow is exquisitely portrayed. C. N. Woolnoth, of excellent reputation as a water-colour artist, gives a large canvas, 'On the Erich,' a deep rocky ravine vigorously treated. If we wish to see this artist in the plenitude of his power, however, we must turn to his 'Ben Dornoch, Lochgoilhead,' softly and beautifully treated, and the 'Paps of Jura,' perhaps the ablest of his contributions to Art we have yet seen. 'Fairlight Glen,' E. N. Downard, possesses admirable perspective in the sheep winding down the precipitous upland. The Dutch type of scenery is well sustained in the grey flat watery stretch of 'Carts driving from Market,' W. Lommens. In wondrous contrast is E. Cobbett's 'Sunset,' fields, woods, and sky—a flush with that intense rosy glow rarely seen in our clime—rarely so ably caught. There is great humour in a small interior, 'Huffed,' W. M. Wylie. The husband and wife are seated back to back. The man holds his head high in air, yet so turned as to allow a side-long glance at his companion as he rests his feet on the fender, smoking in a perturbed, defiant mood. The woman, whose temper is provokingly placid, folds her hands in her lap and waits the issue in apparent indifference. Similar in character is 'A Bit o' Deffrance,' W. F. Vallance, where a quarrelsome pair are posed in a manner precisely similar. The irritated spouse is evidently rating his "better half" in no measured terms, finishing at last with—

"It's the Aiv (Eve) that's in hur, bedad!
Apple an' all."

We are amused with 'Pot Luck,' H. H. Coudery. A parent cat has imprudently poked her head into a milk-jug, which jug, having broken in the process, has left its larger portion tightly fixed round the animal's neck. She is wonderingly surveyed by her kitten, which cannot comprehend the novel appendage.

We echo the praise accorded to A. Stocks last year in respect of his 'Review at Chelsea,' for the skilful quiet semblance of the veteran showing to his grandchild "How the Lines were placed at Waterloo." A.

Waalberg might have deepened his 'Autumn Tints' to positive advantage; in fact, we hardly catch any tints at all. This fine picture is quite a misnomer. 'Port of Almeria, Spain,' F. Bossuet, is a delicious peep of the radiant south. The buildings lining the shore, the boats drawn up on the sand, and the blue aerial distance lying as in a holy trance, compose a banquet of peace and beauty. W. L. Wylie takes us somewhat by surprise in 'The Herring Fishery,' for, while the composition is striking and original, the selection of the leaden grey and white, as the sole *media* of conveying the objects to sight, lends a weird monotony to the scene. There is exceeding merit in a peculiar landscape by a young Frenchman, Daubigny, *Fils*, composed principally of trees, with a foreground of floating water-plants. 'Under the Vine,' H. Williams, is a page from the book of sunny Italian life *à fresco*. The sly pleased look in the man's face who plays the guitar to the pretty brunette is truthfully hit. The maiden discovering her own name traced on the sea-sand in Miss E. Edward's 'Tell-Tales,' is a simple episode delicately told. A good word for G. Bonnavai's 'Little Coaxer'—a mother toying with her child, full of feeling. 'The Dutch Canal,' A. Maris, is a work *sui generis*—we mean that the images are dull, slow, lazy, and watery; in short, very very Dutch throughout, and therefore valuable as characteristic scenery, faithful in every feature. Never has winter's dreariness found more able expression than in E. T. Crawford's 'Roadside Inn,' a miserable traveller stands shivering in the snow at the door, while a dejected woman vainly seeks for water in a frozen well.

In portraiture Mr. Macnee as usual shines pre-eminent in a variety of "presentations" and others, specially that of the Rev. Dr. MacEwen, which is marked by dignity and intelligence. M. Patalano has several portraits, of which the tone is admirable. He is new to Glasgow, and rising in public esteem. There are also specimens of J. M. Barclay, Tavenor Knott, W. Wighton, and one or two charming appearances of R. Herdman. The water-colours are not numerous. A few are of rare excellence, as 'A Well at Venice,' J. Bouvier, rich in colour; 'Marsden Rock,' C. Woolnoth, a grand sea-effect, striking and powerful; 'The Peep-Show,' W. F. Vallance, an Irish agitator bellowing to the paddy rabble, in choice blarney, to come and see "the great fight intirely called Waterloo;" and 'The Gleaner,' J. Dunn—a beautiful study of a girl in a harvest-field on a clear autumn evening. We admire J. MacCulloch's 'Beech-trees,' notably the noble monarch in the foreground, split and blasted by a recent tempest. The drawings of J. Dobbin, Clark Stanton, H. Quast, W. Lucas, and C. Blatherwick, are very attractive. The architectural drawings and designs are chiefly of local interest.

The sculptures comprise contributions from J. Mossman, G. Ewing, W. Brodie, Clark Stanton, &c. The figure of 'Purity,' by W. E. McGillivray, delicately moulded, and pensive in expression, beautifully realises the appellation. We have a spirited bust of Stanley, the discoverer of Livingstone, from the studio of Mrs. D. O. Hill. By D. W. Stevenson are two statuettes of much merit; in 'Griselda,' the sculptor has blended modesty with dignity in charming proportion; and the 'Foundling Model,' for the London Hospital, is full of sweet intelligence. 'Prince Albert Victor of Wales,' a marble bust, a *replica* of the one executed for the Princess of Wales, by G. Ewing, is shortly to be presented to the Corporation of Glasgow.

OBITUARY.

MISS SUSAN D. DURANT.

THE death of this lady, one of our most accomplished female sculptors, is stated to have taken place in Paris, in the month of January. She studied her art in France, we believe, under the late Baron de Triqueti, but without, as we understand, any intention of adopting it as a profession; this, however, she ultimately did, and for more than a quarter of a century Miss Durant rarely was absent from the exhibitions of the Royal Academy; her first appearance there being in 1847, when she contributed two busts, one of Miss Allwood, the other Senor Don Adolfo Bayo. An introduction to the Queen, a few years ago, procured for her many commissions, and she had a royal pupil in the Princess Louise, who has herself shown great proficiency in the Art.

Miss Durant's principal works may be thus classified:—*Medallions*. The Queen, Prince Leopold, Princess Louise, the Crown Princess of Prussia, Prince Alfred, Princess Beatrice, Princess Helena, all exhibited at the Academy in 1866; the Princess of Wales, and the Princess Alice Maude of Hesse, medallions for the decoration of Wolsey's Chapel, now called the Albert Chapel, Windsor, exhibited in 1868; Prince Sigismund, infant son, since deceased, of the Crown Prince and Princess of Prussia, in 1867; the Prince of Wales, in 1869; the late Mr. George Grote, and others. *Busts*. Mrs. Beecher Stowe, Daniel Whitte Harvey, Miss Ritchie, Dr. John Percy, Dr. Matthew Combe, Baron H. de Triqueti, Mr. Mechi, Lady Killeen, Cavaliere Sebastione Fenzi, Woronzow Greig. In the last year's exhibition was a bust of her Majesty, executed for the Benchers of the Middle Temple.

Among the statues by the hand of this lady may be enumerated, 'The Chief Mourner—a young girl' (1850); 'Robin Hood' (1856); 'The Negligent Watchboy of the Vineyard catching Locusts,' a subject from the *Idylls of Theocritus* (1858); 'The Faithful Shepherdess,' an ideal work from the writings of Beaumont and Fletcher, executed for the Corporation of London, and now in the Mansion House (1863); 'Ruth' (1869).

In St. George's Chapel, Windsor, is a monument erected to the memory of the late King of the Belgians, for which Miss Durant received a commission, in 1865-6, from the Queen. The work was fully described in our pages at the time.

WILLIAM WOOD DEANE.

This artist, an Associate Member of the Water-Colour Society, died on the 18th of January, at the age of forty-seven. His pictures are chiefly architectural subjects, the greater number taken from famous continental edifices, and are executed with care and fidelity.

Mr. Deane was born at Islington, in 1825, and was educated for the profession of an architect. In 1844 he entered the schools of the Royal Academy, and gained the silver medal the same year. In 1844 and 1845 he also gained prizes at the Royal Institute of British Architects, where he was a student. After passing some time travelling on the continent, he commenced practice as an architect, during which he erected several buildings, but of no considerable pretension. Subsequently he quitted the profession, and adopted water-colour painting. The journals devoted to architecture speak very highly of Mr. Deane's talents in that branch of Art, and

intimate that, if he had found suitable patronage, he would have become eminent in it.

GEORGE SHALDERS.

The Institute of Water-Colour Painters has sustained a loss by the death, on the 27th of January, of this artist. Mr. Shalders's landscapes, in which a flock of sheep usually formed a prominent feature, were always pleasing and truthful, but they wanted vigour. He died at the comparatively early age of forty-seven, leaving, we regret to hear, three young daughters now without father or mother, and, worse than all, without any adequate means of support. A committee of artists and other gentlemen has been formed for the purpose of raising a fund on behalf of the orphans. Any one desirous of aiding it may do so by paying subscriptions to the "Shalders' Orphan Fund," Bloomsbury Branch of the London and Westminster Bank. The appeal is eminently deserving of support by those who are able to give help.

ANGE LOUIS JANET-LANGE.

Towards the close of last year the French papers reported the death, in Paris, of this painter, who held a good position among the artists of France. He was born in Paris, in 1816, and studied successively in the *ateliers* of Colin, Ingres, and Horace Vernet; but he adopted particularly the style of the last-mentioned, with whom he was associated in illustrating the military exploits of Napoleon I.

Among his principal works may be pointed out 'The Abdication at Fontainebleau,' his first military picture, exhibited in 1844; 'The Last Friend,' 'The Innocents of Lyons,' 'Episode in the Siege of Puebla,' 'Scene in the Crimean War,' for which the artist obtained a medal in the exhibition of 1859; and 'Nero contending in a Chariot-race,' in the International Exhibition of 1855. In the early part of his career he painted several sacred subjects, and with considerable success.

M. Janet-Lange was, for about twenty years, engaged on the French paper, known as *L'Illustration*, for which he produced an immense number of drawings, including subjects of almost every kind, showing the great versatility of his pencil, as well as its pliancy and vigour.

LOUIS GUSTAVE RICARD.

French papers record the death, in Paris, on the 24th of January, of this artist, at the early age of forty-nine. M. Ricard was a native of Marseilles, and distinguished himself as one of the most eminent portrait-painters of his day, though he rarely of late exhibited his works in the *salons* of Paris. In the Paris International Exhibition of 1855 he showed, however, no fewer than nine portraits, male and female, but without the names of his "sitters;" and in our own International Exhibition of 1862 two anonymous portraits of ladies by this painter were hung. He was awarded, in 1851, a second-class medal, and in the following year, one of the first class, for his works. His funeral at the church of St. Philippe-du-Roule, was attended by the Russian and Italian ambassadors, the Deputies of the Department of Bouches du Rhône, in which Marseilles is situated, and by a large and influential number of literary men and artists, by whom, though M. Ricard led a very retiring life, he was known and much esteemed. M. Charles Blanc, Director of the *Beaux Arts*, and M. Meissonier officiated as chief mourners.

PICTURE SALES.

On the 27th of January and several following days Messrs. Christie, Manson, and Woods disposed of the whole of the contents of Crumpsall House, near Manchester, the residence of Mr. John Pender, M.P. The sale of the furniture, &c., took place at the mansion, but the valuable collection of pictures in oils and water-colours, and of engravings, was made at the Cotton-waste Dealers' Exchange, Market Place, Manchester. Of the water-colour pictures, upwards of one hundred in number, may be mentioned as the principal, a series of forty-seven, by D. Roberts, R.A., chiefly Spanish and Eastern subjects—bought at the dispersion of the artist's works in 1865—which were sold to different dealers for an aggregate sum of nearly £1,200; the remainder included 'A Peasant-Girl Seated,' W. Hunt, 102 gs. (Agnew); 'View of London Bridge,' D. Cox, 69 gs. (Permain); 'Trebarwith Strand, Tintagel, Cornwall,' W. Dyce, R.A., 105 gs. (Agnew); 'Puckaster Cove, Niton, Isle of Wight,' W. Dyce, R.A., 100 gs. (Agnew); 'Lago Maggiore,' J. B. Pyne, 86 gs. (anonymous); 'Head of a Girl,' W. Hunt, 70 gs. (White); 'Nazareth,' 130 gs. (Agnew); 'Plain of Rephaim, from Zion,' 137 gs. (Agnew); 'Jerusalem during Ramazan,' 140 gs. (Agnew); 'Cairo—Sunset on the Gebel Mokattam,' 100 gs. (anonymous): these four drawings, by W. Holman Hunt, were made for the late Mr. T. Plint, of Leeds, and were purchased at the sale of his collection in 1862.

The more important oil-paintings in the collection were:—'The Piazza Navona, Rome,' D. Roberts, R.A., painted, in 1857, for Mr. J. T. Caird, of Greenock, 603 gs. (Agnew); 'A Summer's Evening,' James Linnell, 504 gs. (Agnew); 'Elaine,' H. Wallis, 945 gs. (Agnew); 'The Last Sleep of Argyll,' E. M. Ward, R.A., a very small *replica* of the large picture—engraved in the *Art-Journal*—315 gs. (Agnew); 'The Mask,' A. Burr, 210 gs. (Brown); 'The British Embassy in Paris on the Day of the Massacre of St. Bartholomew,' P. H. Calderon, R.A.—engraved in the *Art-Journal*—997 gs. (White); 'Cardigan Bay,' the combined work of T. Creswick, R.A., T. S. Cooper, R.A., and J. Phillip, R.A., 845 gs. (Agnew); 'Grandmother's Visit,' F. D. Hardy, very small, 315 gs. (Isaac); 'Barthram's Dirge,' Sir J. Noel Paton, R.S.A., another very small picture—engraved in the *Art-Journal*—189 gs. (Laurie); 'The Shy Pupil,' G. A. Storey, 525 gs. (Frost); 'Grand Canal, Venice, with the Dogana,' W. Wyld, painted for Mr. Pender, 147 gs. (Brown); 'Katherine and Petruccio,' A. L. Egg, R.A., 745 gs. (Agnew); 'Cattle in Canterbury Meadows,' T. S. Cooper, R.A., 325 gs. (Agnew); 'The Peep-Show,' T. Webster, R.A., painted in 1866 for Mr. Pender, 1,554 gs. (Brown); 'Landscape, with Cattle and Figures,' C. Troyon, painted in 1850 for Mr. Pender, 1,417 gs. (Pilgeram and Lefevre); 'View of Conway,' W. Wyld, 210 gs. (Falk); 'The Burial of Saul,' J. Linnell, Sen., 204 gs. (White); 'Grinling Gibbons's First Introduction at Court,' E. M. Ward, R.A., 309 gs.; 'David and the Lion,' J. Linnell Sen., 845 gs. (White); 'The Fugitive Jacobite,' W. F. Yeames, A.R.A., 483 gs. (Agnew); 'St. Andrews,' S. Bough, R.S.A., 183 gs. (Isaac); 'The Village Festival,' T. F. Marshall, 117 gs. (Taylor); 'A Rift in the Gloom, Glen Sannox, Isle of Arran,' G. E. Hering, 309 gs. (Falk); 'Harrowing,' C. Troyon, 430 gs. (Agnew); 'Spanish Gossip,' R. Ansdell, R.A., painted in 1859 for Mr. Pender, 500 gs. (Agnew); 'Landscape, with farm-buildings and figures,' P. Nasmyth, very small, 155 gs. (Permain); 'The Annual Procession to the Temple of Esculapius,' Sir A. W. Calcott, R.A., 180 gs. (Agnew); 'Lost and Found,' R. Ansdell, R.A., painted, in 1865, for its late owner, 440 gs. (Agnew); 'The Rising of the Nile,' F. Goodall, R.A., also painted the same year for Mr. Pender, 1,990 gs. (Agnew); 'A Vestal,' W. Etty, R.A., 120 gs. (Agnew); 'The Bay of Naples,' W. Müller, 175 gs. (Cooper).

The oil-pictures, 102 in number, produced the sum of £20,500.

ART IN THE BELFRY:

A BRIEF ACCOUNT OF
CHURCH BELLS, THEIR HISTORY, ART-
DECORATIONS, AND LEGENDS.

BY LLEWELLYNN JEWITT, F.S.A.

PERHAPS the ornamental borders of bells have, more than any other part, exercised the inventive skill of the designers of their day. To some of the more characteristic



of these I now devote a brief space. And here it may be well to remark that borders of special designs seem to have belonged to some one founder or set of founders, and to have been used by no others; and thus may be looked upon almost as much in the light of evidence of the name of a founder as his own mark would. Thus a remarkably elegant and distinctive pat-



tern, to which I shall again refer, was used by the Oldfields, and continued by their successors, the Hedderlys; and others were used solely by the Braysiers and their successors. Finding a border occur upon a bell with a founder's name or mark is, of course, direct evidence that that border was used by him; and finding the same border upon a bell without the name or mark, is



strong presumptive evidence that it emanated from the same foundry.

The engravings which I shall give in my next chapter show some few of the borders to be found upon bells, and prove that Art has not been neglected in the belfry any more than in other parts of the fabric of the church. The *fleur-de-lis*, the trefoil, the strawberry leaf, the oak leaf, the acorn, and

various other flowers and foliage, are among the more frequent, and these enter largely into the composition of many designs. Some of them are very simple and graceful, and others more elaborate and intricate.

A remarkably rich and effective border, already alluded to as being characteristic

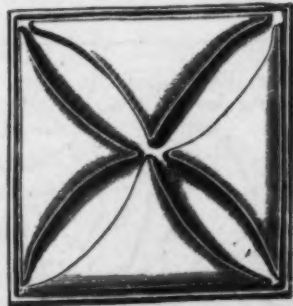


of the Oldfields and their successors, forms one of the engravings; of it several varieties, more or less ornate, are known to me. It frequently forms an encircling border around the haunch or the sound-bow of the bell, and is also used, in sections, to place between the words of an inscription.

The three engraved examples, in which



the acorn forms a distinctive feature, occur at Appleby, Elton, Stanton-by-Dale, and other places. They are, as will be seen, exceedingly effective and good in design, and might well be introduced in metal-work, carving, pottery, and other de-



corations of the present day, as may also the graceful running borders of which many varieties exist.

The acanthus leaf, too, is found on bell

borders, where it is introduced occasionally with good effect.

The variety of lettering used upon bells is somewhat remarkable, and many admirable examples, which might well be taken as copies for various decorative purposes, are exhibited upon them. On early bells the inscriptions are frequently wholly in Lombardic capitals, or in "text," *i.e.*, old English, or in this same text with Lombardic capitals or initial letters. Often, too, they are in what are generally called "Gothic" capitals, and very commonly in plain Roman capital letters. Two of the



finest known letters, *h* and *Q*, I shall give in my next, from a Derbyshire church. They will be seen to be extremely rich in design and elaborate in their details. The *h* is foliated, and bears in the inner space a boldly executed lion's head; the *Q* is of the same general design, and bears in the inner space the initials *M H*, a crescent and staff, and foliage. Another pair of letters



is also engraved from Crich, and they occur also in other churches in the same county. The curious story about these letters is that they occurred, as well, on a grand old bell formerly at Pontefract (but destroyed some years ago), where, as well as the former Derbyshire specimen, the *Q* (c) was turned upside down to do duty as a *D* (d). The Pontefract bell, of which an ac-



count has been printed by Mr. Fowler, bore the inscription:—

✠ Hic est tuba dei ihe nomen ei
✠ Hec Campana Beata Sacra Trinitate Fiat
Ano Do M D LXXXVIII H D.

The first Derbyshire example bears, "✠ Iesvs be ovr spede," and is evidently of the same date. The decorations on the Pontefract bell were, besides some beautiful crosses, a number of Tudor badges,

consisting of the rose, the pomegranate, the castle, the portcullis (all crowned); the arms of Nottingham, a talbot *passant*, and a founder's mark which has not yet been correctly assigned. The general lettering upon this bell was, the first and third lines



entirely in Lombardic capitals, and the second in old English with Lombardic initials.

Other excellent examples of this beauti-

ful and effective style of lettering are shown on the other engravings.

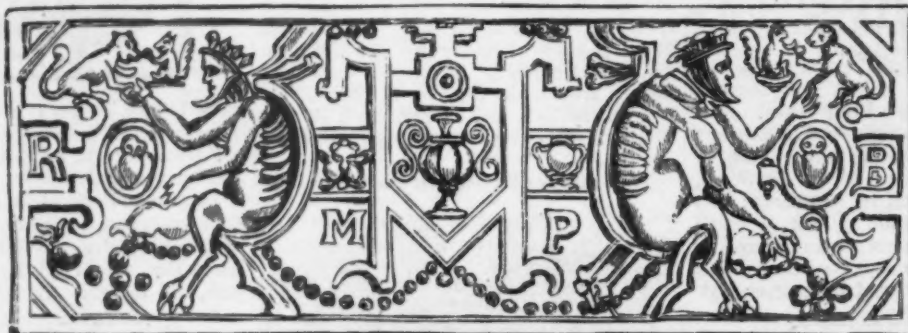


The lettering of the text, or old English, inscriptions was usually of precisely the same character as is seen upon mediæval tombs and monumental brasses; but it will be found to vary extremely both in elegance of design and in general style.

The Gothic lettering, as another variety is called, has a peculiar sharpness and clearness about it, that give great beauty to inscriptions, and the same remark will apply to a peculiarly clear and attenuated variety of the Lombardic, which is sometimes found



on bells of the same date and earlier, and the letters of which are not unfrequently mixed up in the same inscription with those of the "Gothic" and of the Roman kinds.



Inscriptions in Roman capital letters are, perhaps, the most frequent of any, but these require no special notice. Sometimes the inscriptions are in Greek, and in these instances Greek characters, of course, are used.

Sacred monograms, of which an example



or two are engraved, were introduced in different kinds of lettering, and generally with extremely good effect, both at the commencement and in the course of the inscriptions, and also separately with the marks and other devices. Frequently, too, the sacred monogram of the Blessed Virgin—the Lombardic *M*—is given, and is usually crowned, as will be seen by the engraving. Other letters are also not unusually crowned in a similar manner.

Having spoken of the letters of which bell-inscriptions are formed, it will be necessary next to speak of the inscriptions and epigraphs themselves, not so much as works of Art as of curious and very instructive

compositions. They may be divided into several classes. Some of the earliest are simple dedications to our Saviour to



the Blessed Virgin, or to some saint; others are Leonine or monkish hexameters; invocations and expressions of praise; rhymes upon the uses of bells; expressions of loyalty; names of donors, ministers, and churchwardens; and many other varieties.

rum fili Dei Miserere Mei;" "Jesus be our speed;" "Fili Dei Miserere Mei;" "Est mihi collatum IHC istud nomen amatum;" "Sit nomen IHC benedictum;" "Protege pura via quos convoco Virgo Maria;" "Virginis Egregie Vocor Campana Marie;" "Maria;" "God help



Sancte Maria;" "Ave Maria;" "Ave Maria Gracia Plena;" "Ave Maria Gracia Plena Dominus Tecum;" "Sum Rosa pulsata Mundi Maria vocata;" "Stella Maria maris succione piissima nobis;" "Serva Campanam Sancta Maria Sanam;" "Sum Virgo Sancta Maria;" "Ecce Maria Virgo."

Besides the archangels Gabriel and Michael, almost every saint in the Church is honoured upon bells, most of them with the "Sancte," or the usual invocation, "Ora pro nobis," at the commencement or end. Thus:—

Of the first of these, the more usual formulae are "Jesus;" "Jesus Nazareus Rex Judeorum;" "Jesu Nazarene Rex Judæo-

+ Sancte Gabrielis.
+ See Georgi O P N.
+ Sancte Laurenti Ora te pro nobis.



- + Sancta Catarina.
- + Sancta Michael.
- + O Sancte Stephane.
- + Dulcis sisto Melis Campana Vocor Gabrielis.
- + Hic Nova Campana Margareta est Nominata.
- + Sancta Anna ora pro nobis.
- + Sancte Paule ora pro nobis.
- + Sancte Johannes ora pro nobis.
- + Sancte Toma O.
- + Sancte Gregori O N.
- + S Thomas Treherne.
- + Sancta Agatha ora pro nobis.
- + Sancte Jacobe ora pro nobis, &c.



Words of praise, such as "Gloria in Excelsis Deo;" "Alleluja;" "Soli Deo Detur Gloria;" "Laus Deo Gratia Benefactoribus;" "Laus et Gloria Deo;" "Praise God;" "Give thanks to God;" "O Lord, how glorious are thy works;" "All Glory be to God on high;" "All glory to God;" "Holy, holy, holy, Lord God of Sabaoth," are also of frequent occurrence.

Among loyal inscriptions, and those of Church and State, the most frequent are:—



"For Church and King we always ring."
"God bless the Queen (Anne) and save the Church."

"I was made in hope to ring
At the crownacion of our King."

"God preserve Queen Anne and the Church."
"God bless Queen Anne."
"God Save the Queen."
"God preserve the Church of England."
"Let us ring for Church and King."
"God save the Church."



"God bless the Church."
"Come, let us ring for Church and King."
"Fear God, honour the King."
"God preserve our King and Kingdom, and send us Peace."
"God preserve the Church and King."
"Ye people all that hear me ring,
Be faithful to your God and King."
"Prosperity to the Church and Queen."
"Serve God, honour the King."

Of Leonine—or monkish—hexameters, which research has proved to have been in use as early as the third century, but which are said to have taken their name from one Leoninus, a monk of Marseilles, who lived about 1135, the following half-dozen ex-



amples given by Mr. Ellacombe will be sufficient:—

- + Est michi collatum ihe ilind nomen amatum.
- + Protege Virgo pia quos conboco sancta maria.
- + Voce mea diba depello cuncta nocua.

This is curious as a confirmation of what I have already stated, that the ringing of



bells was supposed to drive away thunder and lightning, storms and tempests, demons and unquiet spirits. "To satisfy any country lad or sexton," says Mr. Ellacombe, "who perchance might be my attendant in a tower where I found any such, I give here the following as an English version:—



'By my lively voice I drive away the saucy boys.'

+ Plebs ois plauidit ut me tam sepius audit;
which may be translated, "All the people rejoice when they hear my voice," and is of frequent occurrence.

+ Me melior hunc non est campana sub ere,
meaning:—

"A better bell than I
Cannot be found under the sky."

+ Misteriis sacris replet nos dñs iohannis.

Others are given by Mr. Tyssen as follows:—

- + Sum Rosa Pulsata Mundi Katerina Vocata.
- + Dulcis Sisto Melis Campana Vocor Gabrielis.
- + Vox Augustini Sonat in Aure Dei.

- + Per Quos fundator Jacobus precibus tneatur.
- + Iou cum fiam cruce custos laudo Mariam.
- + Digna Dei Laude Mater dignissima gaude.

Before proceeding to give a few examples of couplets and verses, &c., in praise of bells and descriptive of their various callings, it will be a pleasant break to relate the sweetly pretty legend of the Limerick bells—a romance eminently worthy of the vividly poetic imagination of our brethren of the sister isle. The remarkably fine



bells of Limerick Cathedral were originally, it is related, brought from Italy. They had there been manufactured by a young native (whose name tradition has not preserved), and finished after the toil of many years, and he prided himself upon his work. They were purchased from him by the prior of a neighbouring convent, and with the proceeds of this sale the young Italian bought for himself a little villa near the convent, so that he might have the pleasure of hearing the sweet tones of his own bells come



pealing to him from the convent cliff, and that he might grow old in the enjoyment of their sound and of domestic happiness. This dream, however, was soon dispelled, for "in some of those broils, whether civil or foreign, which are the undying worm in the peace of a fallen land, the good Italian was a sufferer among many. He lost his all, and, after the passing of the storm, found himself preserved alone amid the



wreck of fortune, friends, family, and home. The convent in which the bells, the *chefs-d'œuvre* of his skill, were hung was razed to the ground, and his much-loved bells carried away to another land. Haunted by his memories, and deserted by his hopes, he became a wanderer upon the earth, and his hair grew grey, and his heart withered before he again found a home and a friend. In this desolation of

spirit he formed the resolution of seeking the country and the place to which these treasures of his memory had been finally borne. He sailed for Ireland, and proceeded up the Shannon. The vessel anchored in the pool near Limerick, and he hired a small boat for the purpose of landing. The city was now before him, and he beheld St. Mary's steeple lifting its turreted head above the smoke and mist of the old town. He sat in the stern, and looked fondly towards it. It was an evening so calm and beautiful as to remind him of his own native haven in the sweetest time of the year—the death of the spring. The broad stream appeared like one smooth mirror, and the little vessel glided through it with almost a noiseless expedition. On a sudden, amid the general stillness, the bells tolled from the cathedral; the rowers rested on their oars, and the vessel went forward with the impulse it had received. The old Italian looked towards the city, crossed his arms on his breast, and lay back in his seat—home, happiness, early recollections, friends, family—all were in the sound, and went with it to his heart. When the rowers looked up, they beheld him with his face still turned towards the cathedral, from whence the sweet sound of his own bells were softly pealing, but his eyes were closed, and when they landed him they found him cold and dead.

That there was originally some foundation for this touching legend is more than probable, but if so it belonged to a much earlier set of bells than those which now hang in the cathedral tower, the oldest of which dates back only to the year 1613, and all of which are of home manufacture. There are eight bells in the tower, and they bear the following inscriptions, which will show incontestably that they can have no connection with the enthusiastic Italian:—

1st Bell.

GEO: ROCHE: PRAETOR: RAY: FEZ: MAYRICE
IS: MOTT: VIC: T.C. E.C. 1703.

2nd Bell.

The same, with FVDIT: TOBIAS: COVEY: 1703.

3rd Bell.

I. MURPHY, FOUNDER, DUBLIN, 1859.

4th, 5th, and 6th Bells.

T. MEARS OF LONDON FECIT, 1829.

7th Bell.

VIVAT: REX: ET: FLOREAT: GREX: ANNO
DOMINI: 1673: W.P. E.P. W.C.

8th Bell.

GVLIELMVS YORKE: ARMIGER: PRAETOR:
1613.

IOHANNES: VESY: S: T: D: EPISCOPVS
IOHANNES: SMITH: A.M: DECANVS LYMERI-
CENSES: 1673.

EX: MVTIS: LIQVIDE: FATE: SVMVVS: FIDE:
VOCALES:

IAM: CONSONANTES: QUID: VETAT: LOQUAMVR:
W.P: E.P.

The examples engraved in this chapter, taking them in the order of the columns in which they respectively appear, occur upon bells in the following churches:—Shouldham, West Anstey, Ford Abbey, Bapchild, All Saints, Cambridge (the crest of Norris), Richmond, Gloucester, Aylesbere, Ford Abbey, Devonport ("Mister Nobody"), St. Martin's, at Exeter, Caldecot, Elton (Derbyshire), South Somercotes, Dorchester (Oxon), Binfield, Exeter, Devonport, Ford Abbey, Devonport, Chaddesden, Somerby, Ashford (Devon), Devonport, Ford Abbey, and Devonport. For some of these I am indebted to my friends, the Rev. H. T. Ellacombe and the Rev. Dr. Raven.

PARIS MUSEUM OF COPIES.

ONE of the most remarkable expedients ever devised for the promotion of Fine Art has just been accomplished in Paris, and with a quietude not a little singular. We allude to the actual establishment of a gallery, or series of saloons, in the Palais de l'Industrie, for the permanent exhibition of copies of renowned works of (as they are termed) the old masters. It is well known that the plan of such an institution has been cherished, with especial zeal, by M. Jules Simon, to whom, under M. Thiers, has been intrusted the Ministry of Education, Religion, and the Fine Arts. It has been canvassed widely among artists, with much zeal *pro* and *con*; but it must be said, with a bitter antagonism, in which there was obviously much more of political animosity than fair discriminative treatment. In this M. Buisson, an artist, and member of the National Assembly, was conspicuous. It has been affirmed that public money had better be engaged in promoting the creative efforts of genius, than in thus sustaining the dull labours of inferior artists, in the servile work of imitation. Here the *cui bono* question is wholly overlooked—the question of whether such a gallery as that contemplated would not, if thoroughly realised, prove a great stimulant to the student—an assured educator in its various developments of public taste, and a source of extreme enjoyment to all refined and educated minds. Can there be doubt on this point? It is set forth with much confidence, that by none but artists of true genius could the master-pieces of the past be appreciated in their full value, and that such men could not be induced to give up their time to imitative efforts, or, if they did, the result would be *pro tanto* to set aside the production of original works. Herein lies a very nice question, and one might venture to affirm that the man of genius would not be the most fervid appreciator of rival excellence. Genius has its strong idiosyncrasy which would recoil from, rather than conduce to, faithful copying. It is a singular illustrative fact, that in his voluminous letters from Rome our Wilkie scarcely mentions the name of Raffaele. Would it have been wise to have asked from him a copy of a Madonna—albeit glorified—and trust to his toiling congenially over its every touch and tone? In the French school there have been two great leaders whose antagonism was familiar to all—Ingres and Delacroix. Considering the reckless freedom of the latter's dashing pencil, who would invite or intrust him to repeat the exquisite delicacy of a Coreggio, or Carlo Dolce canvas? or, with what hope set down the other accomplished formalist to identify himself with the unmethodic flash of Salvator Rosa? No, it is not requisite, on an occasion like that in question, to tempt such planets from the spheres. Neither are we driven, in their default, to throw ourselves for a copyist into the mire of merest mediocrity. Far from it. There is a second order of spirits in Art, imbued with fine intelligence, accomplished judgment, and a thorough familiarity with the mysteries of the palette, to whom it would be safest to intrust the task of deeply and patiently studying the secrets of treatment which have immortalised the matchless *cinq-ento* canvases, and to give us a fresh realisation of them. To this conclusion we firmly came, on our first startling entry upon the saloons of the European Museum, and it was confirmed upon repeated and deliberate consideration.

The collection contains close upon one hundred and twenty works, all of the precise dimensions of their originals. They are chiefly from the schools of Italy. On entering the first saloon which, with another, is of spacious dimensions, we found ourselves in the company of the finest of the grand Raffaele Vatican works, such as 'The Overthrow of Holofernes,' 'The Defeat of Attila,' 'The Discussion of the Sacrament,' 'The Liberation of Peter from Prison.' In the grand saloon next, terminating the suite, we found Michael Angelo from the Sistine, and two noble copies of Titian's 'Assumption,' and the 'Martyrdom of St. Peter Dominico,'—the latter worthily holding the place of its ori-

ginal, unhappily burned in the year 1866. A saloon is devoted to eighteen works after Velasquez, of great interest. One of these supplied a cavil against the Museum. It was a copy of the celebrated picture of 'The Surrender of Breda—*el Cuadro de las Lanzas*.' This had been intrusted to the young artist Regnault, who gave promise to be one of France's greatest masters, but who closed his career on the battlefield of Bujival. It was in some respects a failure, and hence it was argued that even genius could not be successful in effective copying; but we have dealt with that argument above, and moreover it is admitted that Regnault was impatiently rapid in his work, and finally left it unfinished for the intervention of a young and incompetent hand. Still the canvas has its merits if it should be retained, and if its removal should be deemed expedient, it could be replaced by a less ambitious hand. The following list will marshal the contents of the seven saloons:—

No. 1. Italian School:—25 pictures, of which 7 are after Raffaele.

No. 2. The same school, with 19 pictures, 13 Raffaeles.

No. 3. Spanish school:—20 pictures, of which 18 are from Velasquez.

No. 4. 17 Italians, after Paris-Bordonne, Titian, Coreggio, and Tintoretto.

No. 5. The Florentine and Bologna schools, represented by Andrea del Sarto, Guido, and Domenichino; the Guido being 'The Aurora.'

No. 6. 15 works of the Spanish, Dutch, and Flemish schools.

No. 7. 16 works, chiefly Michael Angelo, Raffaele, and Titian.

We must express our conviction that the great majority of the works of this collection are adequately painted to represent their great originals, and that they fulfil the promises of the French minister's undertaking. If we err not seriously, M. Jules Simon has here created for himself a monument destined to long endurance and increased admiration.

THE SHEPHERD-BOY.

FROM THE STATUE BY L. A. MALEMPRE.

THIS elegant little figure is the production of a French sculptor who has long been domiciled in England, and for many years has worked in the studio of Mr. Theed, as one of his principal assistants. It was modelled as a companion to the 'Musidora' of the latter artist; and both figures were issued, among numerous other works of a sculptural character, to the subscribers of the "Ceramic and Crystal Palace Art-Union," a society which, we may remark, has done, and still is doing, much to foster and encourage a taste for this neglected art among us.

His 'Shepherd-Boy,' of well-set and muscular, yet not clumsy, frame, might stand for the youthful David when he kept the flocks of his father Jesse on the plains of Bethlehem, and there encountered and "slew the lion and the bear," and prepared himself, by vigilant watchfulness and active exercise in the field, to do battle with even a more formidable adversary, Goliath of Gath. M. Malempre's shepherd is, like the young Hebrew, modest and comely: he holds in one hand a short crook, and in the other his musical pipe; from his waist hangs a water-bottle of Eastern form, and looped over his shoulder is a kind of tunic set in graceful folds. He is supported by a fragment of the trunk of a tree, up which the ivy is slowly creeping, with some wild plants at its base; and on the other side a lamb is nibbling the short grass, confident in the protection of its keeper. The subject is treated in a perfectly simple and naturalistic way, and with appropriate Arcadian feeling.



THE SHEPHERD - BOY.

ENGRAVED BY H. C. BALDING, FROM THE STATUE BY L. A. MALEMPRE.

LONDON, VIRTUE & CO



DULWICH COLLEGE.

It is not often that it comes within the province of an Art-Journal to raise its voice against the vulgar and greedy cry for disestablishment, disfigurement, and demolition, of which the keynote was disastrously pitched some few years since. The bitter fruits of—we cannot call it the policy, but the folly—levelling as far as possible all to which, in our youth, we were taught to look up to with respect, are becoming every day more apparent. The late inclemency of the season is aggravated, in every poor man's house throughout the country, by the most unblushing attempt to assert the rights, not of labour, but of idleness, that we have as yet witnessed. Men who, for their simple and skillless, though somewhat disagreeable, industry, receive higher remuneration than many of the expensively trained curates of our churches, and junior officers in our army and navy, are found wantonly strangling the yield of our collieries, not that they may be better off, but that the owners may be worse off. In every branch of Art-manufacture this artificial and communistic interference with the supply of one of the great necessities of life is becoming more and more serious. Into this, however, it is not our present purpose to enter. It is of an attack, conceived in the same envious and destructive spirit, directed against one of the most thriving of our educational establishments; one, too, which has an affiliation with Art special to itself, that we have a word or two to say.

Dulwich College has especial claims on the lovers of Art. It is the only institution in this country in which there exists, specially devoted to the service of the public, and munificently endowed on its own basis, a gallery of pictures. In 1811, Sir Peter Francis Bourgeois, R.A., bequeathed this gallery to the college. It has a separate endowment of £520 per annum. It contains many noble pictures. The Italian, the Spanish and the English schools are well represented. A beggar boy of Murillo is full of sunny Southern life, and there is a replica of the 'Venus and Adonis' now in our National Gallery. A bequest of this nature was an event far in advance of the ordinary views that prevailed in England sixty years since. It may be said to have anticipated, by that interval, the wise prevision of the Prince Consort, and to have been the first example of those attempts to provide for the Art-culture of the rising generation of which we now hear so much. It thus would be difficult to point to any institution which combines so much of the piety and provident charity of the England of Elizabethan times, with the intelligence and comprehensive culture of the present day, as are to be found united in the important foundation of the College of God's Gift, at Dulwich. Edward Alleyn, the founder, who was born in the parish of St. Botolph, Bishopsgate, in 1566, was an actor who attained extraordinary celebrity in an age noted for dramatic talent. Ben Jonson did not hesitate to refer to Roscius and even to Æsop when he spoke of Alleyn. The weighty physiognomy of this worthy founder, his keen, dark eyes, his well-cut, tasteful, and benevolent mouth, the shadowy brim of his large felt hat, and the lace-edged vandykes of his ruff, recall to the observer the grave and thoughtful aspect of those men who made England greater than she has ever been, in some respects, since their times. With one of the greatest in intellect, if not in moral worth, indeed, the beneficent actor appears to have had no small

contention. Lord Chancellor Bacon appears to have endeavoured to divert a portion of the fund which Alleyn sought to devote to eleemosynary purposes to the establishment of endowments for the encouragement of learning at the universities.

That Bacon had here in view the future welfare and grandeur of his country can no more be denied, than that he was the fittest judge of his time, and of many another period, as to the steps best fitted to promote it. The views of Alleyn were not more patriotic, but perhaps more limited. Imbued with the municipal spirit to which we owe so much of the welfare of the past, he sought to provide for the poor of the parishes with which he was personally familiar. He built his college for the maintenance of a master and a warden, both to be of the name of Alleyn, four fellows, six poor brethren, six poor sisters, and twelve poor children, to be chosen from four, now metropolitan, parishes; and he provided for the education of eighty boys, including those of Dulwich, who were to be taught freely, and "toun or foreign schollers," who were to pay an appointed allowance.

The estates settled by Alleyn to form the endowment of his college now yield an annual revenue of £17,000, with a prospect of development to, it is said, ten times that amount. The college seems to have undergone the neglect which has characterised so many of the well-devised provisions of our pious ancestors. But, in 1858, it was completely modified by Act of Parliament.

By this Act, the government of the College was vested in nineteen governors, of whom eleven are nominated by the Court of Chancery, and eight are elected by the four parishes which were privileged by the founder. After providing for the maintenance of the fabric, the chapel, and the library, the surplus revenue is devoted for three-parts to educational, and for one-fourth to eleemosynary purposes. Two distinct schools have been established. The upper gives instruction in classics, mathematics, modern languages, including English, Chemistry Physical Science, and the rudiments of Art. The lower school is for the benefit of the industrious and poorer classes of the parishes above mentioned; and affords a good practical education, suitable to their station, including free-hand and mechanical drawing, and the elements of mensuration and practical geometry.

A large and imposing pile of buildings has been erected from the designs of Mr. Charles Barry, containing class-rooms, lecture-theatre, laboratories, library, and a great hall. The new college was opened by H.R.H. the Prince of Wales on June 21, 1870. The college-chapel and the fine gallery of pictures remain for the present on their old site.

In the upper school of Dulwich College there were, at the close of the last half-year, 500 boys. In the lower there were 160. Three years ago the total number in both schools together was less than 300. The vitality and excellence of the school are attested, not only by this vigorous organic growth, but by the distinctions carried off by its scholars. No education in this country is, or at least was, so much what the best judges of the subject could thoroughly commend, as that afforded by the Royal Military Academy at Woolwich to the two scientific corps of our army—the very pick of the energy and intellect of Young England. Dulwich has obtained a first place and several high places in the admission examination at Woolwich. It has carried off the Balliol Scholarship, a first class in the classical tripos, two studentships at the

Royal Academy, and medical scholarships at the hospitals. Dr. Carver, the headmaster, may look with justifiable pride on such a muster-roll.

An establishment so perfect and complete in itself, resting on a munificent endowment, and providing so admirable an education, wisely classified according to the station and future occupations of the students, is, of course, eminently hateful to those whose attempts to give a new future to England commence by, and indeed are chiefly confined to, the effort to make a *tabula rasa* of the past.

That those studies which the experience of ages has found to be most serviceable in the training of the mind, if not in the actual amount of knowledge which they communicate, should be eagerly flocked after by more than three times the number of applicants who seek a commercial education, is hateful to self-taught legislators. That Art should be, not only encouraged, but actually endowed, is a crime in the eyes of utilitarian reformers. There is something too condemnatory of the modern destructive spirit in the renewed youth of such an institution as God's Gift to be tolerated by the disestablishing party. "Then said Mr. Nogood, 'Away with such a fellow from the earth.' 'Ay,' said Mr. Malice, 'for I hate the very looks of him.' Then said Mr. Love-lust, 'I could never endure him.' 'Nor I,' said Mr. Live-loose, 'for he would always be condemning my way.' 'My heart riseth against him,' said Mr. Enmity. 'Let us despatch him out of the way,' said Mr. Hate-light." So it was desired that, like Faithful before him, Dr. Carver and his good work should thus come to their end.

The instrument of destruction was prepared in the draft scheme of the Endowed Schools Commissioners. The proposal therein contained is no other than to arrest the development of a beneficent work of public utility, to rob it of its revenues, and to destroy its efficacy, in order that the confiscated funds may be applied by the Commissioners to experimenting in a new neighbourhood. The lower school, as in good English and good sense it is called, is to give way to a "preparatory seminary," where the fees charged will be such as to be beyond the reach of the majority of those who are now benefited after the desire of the founder. The upper school is to be cut down to the income of £1,800 a-year. The chapel is to be turned into a parish church; the picture-gallery is to be alienated from the College; and the new upper school is to be started with the advantage of an annual deficit of £2,200.

Still further to carry out the object, which the respectable jury at Vanity Fair avowed with more cynicism, but did not follow out with more energy, than the reformers of Dulwich College, it is proposed that the college shall be divided into two schools—a classical and a modern school—with two separate head-masters.

All those of our readers who have any public-school recollections of their own; all those who, from experience in any way acquired, are aware of the primary importance of a regular, supreme, and unquestioned authority, in all cases of school discipline, will understand the mischievous result of such a mode of playing at school-keeping. If there is one thing more than any other in which, while men are men and not angels, co-ordinate authority is disastrous, it is in all that relates to the discipline and tuition of youth. We cannot for a moment suppose that it has been the set purpose of the Commission thus to deliver

to Dulwich College, when stripped of its endowments, a dose that must necessarily destroy the little life remaining. Still, had there been such a purpose, it would have been difficult to find an apter mode of effecting it.

Into the distribution of the spoil, the allotment of £60,000, to be raised by sale of part of the trust estate, to establish second and third grade schools in the four parishes, for the youth of which Dulwich now provides a happy refuge from metropolitan darkness and bad air, and the capitation fee of £2 per child to be contributed from the Dulwich funds towards the coffers of these schools, we have nothing now to say.

But for the numerous and respectable householders who, on the faith of the Act of Parliament, and in reliance on the honourable character so worthily earned by Dr. Carver, have within the last ten or twelve years fixed their residence within an accessible distance of Dulwich College, no surprise could be more unwelcome than that proposed by the Commissioners. We trust that the result of directing public attention to the proposed spoliation may be such that indignation shall prevent, instead of merely following, the disestablishment of Dulwich College.

IMPROVEMENTS IN MINOR BRITISH INDUSTRIES.

RANSOME'S PATENT STONE.

A PERIOD of a quarter of a century has now elapsed since the announcement was made of the discovery of Ransome's Patent Stone, a product differing in no wise from the natural material, as being a re-union effected by chemical means of the free elements of the stone. It is impossible to over-estimate the courage, constancy, and self-reliance of Mr. Ransome in working out a natural principle, publicly unrecognised and commonly unknown, to the triumphant result which is shown in Queen Street Place, and proved at East Greenwich.

Of this really extraordinary invention we are not now speaking for the first time: the process was described in the *Art-Journal* several years ago, but the progress which the manufacture has since made justifies us in reverting to it.

At the time to which allusion is made the works (then at Ipswich) were limited in comparison with their present extent, and, we believe, there was no depot in the City as there now is at Queen Street Place. The great object of the manufacture was then almost entirely commercial, as being the most remunerative direction into which it could be conducted; although there was a delicacy, beauty, and sharpness about the mouldings even at that time which fitted the process admirably for the execution of Fine Art design. The invention was first applied to the production of millstones; and the cutting and grinding capabilities of the material will be understood when it is stated that a grinding-disc will cut a saw at the rate of six inches a minute. Thus, as the very remote progenitor of *terra-cotta* was a brick, the origin of whatever design may be produced in patent stone is a millstone.

Mr. Frederick Ransome, the inventor of the patent stone, is a member of the Ipswich family of Ransomes, well-known as Ransome and Sims; and, like many of our valuable inventions, the patent stone may be said to be the result of accident: in this case, that of seeing a man proceeding with the very common operation of dressing a millstone. But this was only the germ of the growth which has since fructified beyond all calculation.

It may be said that this patent stone has been subjected to long and severe trials before we advert to it as a final success, confirmed by prolonged experiment. It is not necessary to say that an invention so valuable has been known in the circles of science for many years; but how-

ever singular the assertion may sound, it is nevertheless true that with all its rare merits it has only recently been fully recognised by the public. The destruction of building-stone in London is ascribed to atmospheric influence and noxious gases; but there are other cities perfectly innocent of noxious gases where the mischief is not less remarkable. Oxford especially may be instanced, where certain of the buildings stand with their frontages in monumental rags; but examples of good and bad building-stone are innumerable, and of these we have nothing to say. When the question arises as to the utility of compounding a building-material of a constitution sufficiently sound to resist the dilapidative malaria of London, the answer is plain enough. Stone of this quality is found only at considerable distances from London, and the conveyance of it thither is effected at great cost. Hence it is by no means undesirable that attempts should be made to obtain an artificial stone which, with all the good qualities of the best natural building-stone, should at the same time be able to resist the deleterious effects of our atmosphere. But no result has been attained with qualifications so well adapted to the ends desired as Ransome's patent stone. We have authority for the following statement of its composition:—By means of caustic alkali, flints are dissolved so as to form a silicate of soda—indeed, a kind of water-glass. This viscous and tenacious substance is then rapidly mixed with a proportion of very fine siliceous sand in a pug-mill, so as to form a soft plastic mass which can be moulded into any desirable form. The soft stone is then immersed in a bath of a solution of chloride of calcium, which is made to penetrate every pore by means of hydraulic or atmospheric pressure. Whenever this solution comes in contact with the silicate of soda, the two liquids are mutually and instantaneously decomposed, the silica taking possession of the calcium and forming the hard, solid silicate of lime, and the soda uniting with the chlorine to form chloride of sodium. Instead then of the particles of sand being covered with a thin film of the liquid silicate of soda, they are covered and united by a film of solid silicate of lime, one of the most indestructible substances known. The small quantity of soluble chloride of sodium, one of the results of decomposition, is then washed out of the stone by a douche of clean water, or by hydraulic pressure, its complete removal being insured by chemical tests. The stone is then dried, and is ready for use.

We have seen few manufactures connected with Industrial Art so interesting as this: where, in a few minutes, the article is changed from the rough unsightly flint into the object perfected for use; the stones, converted into fluid, pass through two or three minor processes; the mass is now rammed into a mould; then immersed in water saturated with chloride of calcium; and, after being washed with clean water, is put aside for application to the purpose intended. It seemed like magic, from its rapidity and accuracy.

Hence it will be understood that in dealing with a plastic material such as we describe, any form can be moulded with singular sharpness and minuteness of detail; as every description of architectural ornament, balustrades, terminals, vases of every variety and complication of detail, chimney-pieces, garden ornaments, &c. As an instance of architectural and ornamental variety, we cannot do better than mention a fountain, executed in Ransome's patent stone, for the Governor of Jamaica, a very elegant composition. It consists of a lower basin supported by columns; an upper basin supported by a shaft, whence rises a pipe which throws a jet to a considerable height. The whole is encompassed below by a spacious basin. As an example of interior domestic ornament, there is to be seen at the offices a richly ornamented fireplace, the central adornment of the frieze of which is a shield ready to receive a crest or monogram. On the upright side-panels are carved wreaths of flowers flanked with foliage and the forms of birds, making altogether a composition of much richness.

The invention has now reached such a degree of perfection as to be an invaluable aid in carrying out Fine Art design, as one of its great qualities is that it can be refined in any wise by the chisel. Thus without entering the provinces of bronze

or marble it proposes a new and a cheap means of executing sculptural composition to any extent.

In architecture, as we have shown, the principle has been largely applied; many capitals, &c., are shown, which, at a distance, seem as sharp and sound as any that could be produced by the chisel of an accomplished artisan; indeed, they will bear close inspection; that is made evident in objects placed near to the eye; such as head-stones, of which there is a large variety, and vases, of which there are several of good design, or copies from long-established favourites. In the department of pure Art there may be room for improvement, and that improvement will very soon be introduced into the works.

For lawns, gardens, and so forth, where a vast advantage is obtained by the means to defy frost and all changes of weather, for external architectural applications where a similar power is equally essential, there exists nothing so good as this patent stone; while for the various needs of the artist its capabilities are beyond dispute.

REALISTIC ATTEMPTS AT SACRED ART.

THE picture upon which Mr. Holman Hunt has been engaged for many months at Jerusalem is as yet jealously guarded from view. There is much propriety in the decision of an artist to avoid any criticism anticipatory of the moment when his work should be submitted to the unbiassed opinion of the public, or to the comments of those who, each after his own fashion, are wont to tell the public what to see and what to think. This good rule has, however, in the present instance, been infringed by, or in favour of, two of our contemporaries. The disadvantage, to the artist, of such partial exceptions to a good rule is but too manifest. The notices to which we refer are laudatory in the extreme. Unfortunately, the very point and pith of the picture has been appreciated by the two friendly critics, from points of view that are so diametrically opposed, that one, or the other, must have altogether failed to arrive at the idea of the painter. A more exquisite satire on amateur criticism could not well have been put into language. Christ, according to one, "stands, his arms raised and extended in the ancient attitude of prayer, and He looks upwards, praying earnestly." "Christ," says the other, "has risen from toil, and is stretching out his arms as men do who are weary after protracted work." We should hope that one or both of these accounts was written second-hand. We cannot conceive that the masterly workmanship of Mr. Holman Hunt should have so far lost its accuracy as to fail to tell even the most ordinary observer whether the central figure of the picture was represented as praying or as yawning!

Without imitating a certain well-known criticism of a picture which was, indeed, in the catalogue, but which did not happen to be in the exhibition, as a portion of which it was ignominiously attacked, we have a word to say on the realistic school of sacred Art. And it may be the more easy to say what is just and true on this subject, before we experience the glamour with which Mr. Holman Hunt surrounds the embodiment of his conceptions. The fashion of a certain school, of which we must name Bida as *facile princeps*, is to reproduce the actual details of the Oriental life of to-day, by way of illustrating the scenes which surrounded the cradle of Christianity. This is thought to be, as a realistic performance, something close upon the truth. We think that this view is altogether mistaken. We think that

the poetic idea of prophet, or apostle, or One greater than either, is far more faithfully conveyed to the western world by the Romanesque grandeur of the draped figures of Raffaele than by the photograph of some half-naked sheik. There is a two-fold objection to the delineation of a bare-armed Moses, who recalls irresistibly the idea of an English washerwoman. One is, that once removed from the full influence of Oriental climate—its dreamy languor, and the fierce effect of a semi-tropical sun upon every sense—we fail to appreciate the aptness of costume and of habit. To the traveller a picture may recall a moment of Eastern life; to an Englishman who has not travelled, that which is presented is so inappropriate to his experience as to be unintelligible.

The second objection is, that realistic Art, thus treating sacred story, must give us the carcass alone, uninformed by the spirit; to indicate which is the true mission of Art. The great past, speaking to us in the diction of the East, has a voice that rings with a music as majestic as that of Homer. It speaks of the time when the East was the cradle of the Prophet, and the source of the great energies that were guiding mankind. What is the East now? Clad in tatters, covered with vermin, dividing the characters of man and of beast with much impartiality, many a prophet yet wanders in Palestine. We know where such men may, at this moment, be found. The camera can give a truer transcript of the inspired sheik of to-day than can the pencil of almost any artist. But are we to take such a semi-maniac for a Moses or an Isaiah? The grandeur of the early prophet is altogether lost; and the history of Art, thus far, shows that it is rather by the ministry of those sublime lineaments and majestic draperies that have, in the hands of the great Italian painters, a definite effect upon our imagination, than by the reproduction of all the sordid features of an uncivilised population, that poetic truth is best attained.

One word now as to the representation of Jesus Christ as an actual workman. There is monkish authority for this; although, even as far as that is concerned, it is Joseph who is claimed as the patron saint of the Carpenter's craft, and not Him whom, if He had served so rude an apprenticeship, that company would, one would think, have been only too proud to claim. But no one familiar with Hebrew literature can suppose that the youth of Jesus was devoted to any other object than the study of the law. We are told of his familiarity with that most esteemed of Jewish professions at an early age. We know that the devotion of the whole life to this one task was esteemed the noblest, the loftiest, and the most honourable of occupations; one with which, when entered on, nothing else was allowed to interfere. *A priori*, it might have been supposed that such would have been the career selected by his parents for the Child of Prophecy. The devotion of money to the support of a young person for that end had all the merit of almsgiving, according to the law. When the testimony of the Evangelists as to the discourse in the Temple with the doctors, and as to the intimate acquaintance which Christ displayed, not only with the Written, but with the Oral Law, is added to these considerations, the myth of the carpenter's workshop fades into air: and any realistic representation, based on such a conception of the Divine Infancy, is seen to be as non-historic and unreal as the stiffest idol of Byzantine feebleness of conception, or the black Madonna of the Abyssinian Church.

ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—A meeting has been held here for the purpose of establishing a fund for the erection of a monument of some kind, as a memorial of Thomas Campbell, who was a native of Glasgow. A sum exceeding £500 was at once subscribed.

BARNESLEY.—Wentworth Castle, about three miles from this place, has recently had a narrow escape from destruction by fire. The building contains a fine collection of pictures by the old masters.

BIRMINGHAM.—The recent Autumn Exhibition of the Royal Birmingham Society of Artists, which closed about the middle of January, proved very prosperous. The number of pictures sold reached 200, the proceeds of which exceeded £4,500. The picture of 'A Condotiere,' by F. Leighton, R.A., which was bought, by subscription, out of the gallery, for the sum of 500 guineas, for presentation to the Corporation Art-gallery, will shortly be placed there; if it is not already hung up.

BRIGHTON.—The Picture Gallery in connection with the Free Library and Museum was opened, towards the end of January, with an excellent display of works in oils and water-colours, lent chiefly by local collectors, Captain Hill, Messrs. W. Webster, H. Willett, and others. The oil-paintings included examples of Messrs. Millais, R.A., T. Faed, R.A., W. P. Frith, R.A., T. S. Cooper, R.A., J. Phillip, R.A., V. Cole, A.R.A., H. O'Neil, A.R.A., the Linnells, Marcus Stone, S. Solomon, E. Frère, &c. Among the water-colour pictures were conspicuous works by Sir J. Gilbert, A.R.A., D. Cox, W. Hunt, Copley Fielding, De Wint, T. M. Richardson, and others.

LIVERPOOL.—The beautiful little picture, by F. Leighton, R.A., entitled 'Weaving the Wreath,' exhibited in the recent Autumn Exhibition, was purchased by Mr. George Holt, of Liverpool, for the sum of 500 guineas.—The collection of oil-paintings and water-colour pictures belonging to the late Mr. John Mather, of Liverpool, was sold in that town somewhat recently, realising nearly £5,000. The number of works was about one hundred: among them were 'England,' T. Creswick, R.A., 1,050 gs., bought by Messrs. Agnew; 'Feeding the Horses,' J. F. Herring, 310 gs., bought by Mr. H. Gaskill; 'Sheep,' T. S. Cooper, R.A., 260 gs.; 'Coast Scene,' C. Stanfield, R.A., 300 gs.; 'Expectation,' J. Phillip, R.A., 195 gs., purchased by Messrs. Agnew.

RYDE.—At a recent meeting of the corporation of this town, the Mayor read a letter from Mr. W. Adye, complaining that a picture, stated to be by F. Bol, and which the writer had presented to the corporation, had been interfered with by a local artist, who thought proper to paint out an arm of one of the figures, and replace it by another in a different position. The Mayor remarked that he knew not by whose order the alteration was made, adding it was "an act of gross Vandalism for a local artist to touch it." A correspondent of a local newspaper intimates that a feeling of "false delicacy" prompted the alteration, whoever may have suggested it; and says truly that if the picture was not fit to be hung in a public room, it ought not to have been accepted on behalf of the town. We certainly think the same, and quite agree with what the Mayor so indignantly said about the most unjustifiable act.

WHITLEY.—A statue of the late Duke of Northumberland is being executed by Mr. Beall, a local sculptor, for the Prudhoe Memorial Convalescent Home at Whitley, near North Shields. The Duke is represented in his uniform, as an admiral of the Royal Navy of Great Britain.

WORCESTER.—Earl Dudley has offered to defray the cost, estimated between £4,000 and £5,000, of flooring the nave of the cathedral with black and white marble. The existing floor is composed of stone and slate. That of the choir consists of encaustic tiles and marbles of varied colours.

EXHIBITION OF WATER-COLOUR DRAWINGS AT THE DUDLEY GALLERY.

THE ninth exhibition of water-colour drawings at this Gallery is now open with a collection of 586 works, for the most part by artists but partially known to the public; yet there is on the walls a sprinkling of drawings by painters of eminence. One of the most commendable features of the exhibition is that of the contributions of more than seventy ladies, many of whose works are of signal excellence. A very fair general estimate may be formed of the power and effect of the collection by a distant survey of the whole, which conveys to the inquirer the impression that the works around him are more properly called water-colour *drawings* than those which by richness and substance are called water-colour *paintings*. Thus, in comparison with the latter, the general effect is cold, thin, and papery in appearance, unrelieved by the more masterly essays that are interspersed through the gathering; and hence it may be understood that the great majority of the contributors affect that minute and sharp finish which has of late years much prevailed.

Inasmuch as in this exhibition we find works by artists to whom other exhibitions are closed, it behoves the authorities to exercise greater discrimination in the hanging, as some of the most carefully finished drawings are placed too high or too low for analysis.

There is by E. Burne Jones a very elaborately worked drawing called 'Love among the Ruins' (179), whereon a chapter might be written, as it illustrates the beginning, progress, and end of much that is, and has been, done in recent water-colour Art. 'The Haunted Brook' (9), J. A. Fitzgerald, is one of this artist's fairy-pictures, but it is wanting in the more subtle qualities which distinguish his fairy-subjects generally. Remarkable also among their surroundings are 'The Herring Fleet in the Sound of Kilbannan' (32), H. Macallum; 'Solitude' (34), W. F. Stocks; 'Study of a Head' (38), Helen Thornycroft; 'A Gleaner' (63), C. S. Lidderdale; 'A Girl listening to a Lark' (135), J. H. S. Mann; 'St. Peter's Church, Caen' (229), R. Phené Spiers—a subject familiar to every painter of architecture since the earliest essays of the elder Prout; 'Hop-picking—in Herefordshire' (293), W. Small, in which too much elaboration has been bestowed on the vegetation to the detriment of the figures. In 'The Squire's first Interview with the Vicar's Family' (238), E. F. Brewtnall, one of the young ladies has been singing, and Mr. Thornhill has himself taken the guitar; but his movements are not graceful, neither is he handsome, according to the conception we gather from the text; it is, however, one of the finest compositions in the exhibition. 'Against the Tide' (318), Henry Moore, is by an artist, who describes the different moods of the sea with language peculiarly forcible, and without exhausting his means of effect by exaggerated masses of water. This is illustrated in 'On the Goodwins' (83), where the waves, at their own capricious will, are breaking over the flats in form and colour which tell us that the treacherous sand is near the surface. We are left to suppose that these wildly sportive breakers mark a spot in the sea miles away from land, and that among their harsh voices the ancient poets would have heard the strains of the syrens who

lured the bewildered mariners to their inevitable fate. 'The Sphinx at Midnight' (331), Frank Dillon, is a new and very powerful representation of the form. 'Going to Market' (358), and 'Morning' (359), F. J. Skill, are two small and very charming studies of figures, which have received but scant justice in the hanging. 'The Argument' (407), W. C. Thomas, is a production of such masterly quality that it should have been dignified by an historical title. Other works of greater or less merit are 'The Remains of the Convent of St. Amande, Rouen' (411), T. C. Dibdin; 'High Street, Oxford' (435), Louise Rayner; 'Wonderland' (436), Adelaide Claxton; 'Judas' (442), Henry Anelay; 'Trout Pool, North Devon' (453), E. W. Robinson; 'One, two, three, and Away' (446), Helen Thornycroft.

Of 'Wurtzburg' (17), A. B. Donaldson, the attractions are such, as would move the architect rather than the artist. In the selection of the subjects exhibited under this name much taste is displayed, as in 'The Ludwig Canal and Rathaus, Bamberg' (288), and 'The Bridge of Wurtzburg,' both of which are marked by peculiar features. 'Somebody's Coming' (25), Arthur Hill: the amount and the quality of the work bestowed on this drawing were well worthy of a loftier theme. There is much refinement in the figure, but it does not render the title. 'No Love Lost' (33), F. S. Walker. This is anything but a graceful theme—a husband and wife, it may be, showing by the expression of their features how much they dislike each other. The artist substantiates his argument, but the spirit of the piece has in it more of the zest of caricature than of pictorial Art. 'Entrance to the Great Hall at Knebworth, the home of the late Lord Lytton' (49), T. R. Macquoid. It is not always that the entrances to stately halls have attraction enough to form an Art-study, but there is so much that is picturesque here that it may well afford material for a picture. The real interest of the composition is a miniature portrait of the late Lord Lytton, by Leslie Ward, which is altogether so perfect a resemblance as to declare itself at once. The three following are drawings distinguished by masterly points, which do honour to their respective authors—'Sunset near St. Ruan, Cornwall' (40), C. R. Aston; 'The Mill Ponds, Dorking' (55), Charles Earle; 'Church Pool, Bettws-y-Coed' (56), Field Talfourd. 'A Breakwater on the Thames' (61), E. H. Foley, is remarkable for its close imitation of nature in its reflections and water-surfaces, and not less so in its substantial representations. It describes a deep-shaded pool, rich in tangles of aquatic plants. One of the most agreeable of the small figure drawings in the collection is 'A Young Izaak Walton' (65), Arthur Stocks. We see by his rod and creel that he is bent on a fishing-excursion; but at the moment he is presented, he is in the act of lacing his boots. It is a drawing of much merit, wanting perhaps in a more marked definition of the period of Izaak's young life. Highly commendable for its finish and expression, is 'Sympathy—the passing Tribute of a Sigh' (73), A. C. H. Luxmore, in which is presented a lady lamenting the death of her dove. 'The Spanish Quarter of Rotterdam' (74), Harry Leslie, has in it little of distinctive character, being even plainer as to ornament than are the Dutch buildings in other parts of the city. More attractive is 'On the Llugwy, near Capel Curig' (79), David Law. The locality has been painted several times with, of course, varying success. The same may be said of 'Ecclesbourne Glen, Hastings' (81), George Mawley, which is made out with much delicacy of feeling. 'Portrait of Mrs. J. R. Heseltine' (88), E. J. Poynter, A.R.A. This is not a dress portrait, the lady being simply attired in a gown of an ancient pattern. The features are grave and thoughtful, the artist having followed the prevalent feeling which dispenses with a simper as an agreeable necessity to portraits. 'Hide and Seek' (90), Flora Ward, is a subject involving many difficulties in composition; but they are here very ingeniously disposed of. 'St. Martin's Summer' (96), Hamilton Maculm, might have been illustrated more appropriately than by a boy in a boat. The title is certainly an error which is to be regretted, as the drawing has many merits. 'The Ferry-Boat,' John Richardson, is recognised as a subject which has been too frequently painted, while it admits of but little variety of feature; this is simply a flock of sheep being ferried across a Highland loch. Other works well worthy of notice are by Harry Leslie, J. W. Bottomley, C. Napier Hemy, Joseph Knight, &c.

Some of the best of the smaller drawings are, as usual, hung on the screens, as 'A Study' (504), J. D. Linton; 'Elder Blossom' (510), Caroline Eastlake; 'Sunset' (514), C. J. Lewis; 'The Gardeners—a Sketch in Fresco' (515), E. J. Poynter, A.R.A.; 'La Paresseuse' (560); and 'Asleep' (571), P. H. Calderon, R.A., &c.; the whole forms a collection varied and interesting.

ART IN CONTINENTAL STATES.

ATHENS.—It is reported that in digging the foundations for an hotel in this city, the workmen have discovered the remains of the Palace of Adrian. Two statues have also been brought to light.

BOSTON, U.S.—A museum of Fine Arts, on an enormous scale, is being erected in this city. When completed it will probably occupy an area of nearly two acres. It is from the designs of Messrs. Sturgis and Brigham, of Boston; the terra-cotta ornamentations, which are most numerous and of great diversity, are being executed in England, at the Terra-Cotta Works, Stamford, under the superintendence of the designer, Mr. J. K. Colling. The edifice is mediæval in style.

CHRISTIANSBURG.—An equestrian statue of Frederick VII. is about to be erected in front of the château. It will be in bronze, and is the design of the late sculptor, Bissen, who ranks as the best Danish pupil of Thorwaldsen.

FLORENCE.—A statue of Savonarola, by Dupré, forms part of a monument to be erected to his memory in the church of the convent of San Marco: the famous ecclesiastic is represented in the act of preaching to the people.

NEW YORK.—Our American cousins sometimes entertain strange "notions," as in the case of the printers of New York, who are taking measures to erect a statue of the late Horace Greeley, in Greenwood Cemetery, out of old type. All printers in the United States are invited to contribute a pound weight of worn-out types to carry out the project.—The antiquities from Cyprus, known as the collection of General di Cesnola, which was purchased by the authorities of New York for their museum, has reached the city, and been placed in the galleries prepared for it.

PARIS.—The collection of pictures belonging to the late M. Théophile Gautier was sold in the month of January. Among them may be noted as the principal—'Lady Macbeth,' E. Delacroix, £280; 'An Eastern View,' Diaz, £160; 'Panther on the Watch,' Gérôme, £324; 'Eschylus, Sophocles, and Euripides,' a study, by Ingres, for the decoration of a ceiling, £144; 'Russian Greyhounds,' Jadin, £152; 'Head of a Female,' Ricard, £136; 'A Glade in the Forest

—Moonlight,' Th. Rousseau, £120. A pair of Sèvres vases, presented by the late Emperor Napoleon to M. Gautier, sold for £200.—*L'Académie des Beaux Arts*, at a meeting held on the 18th of January, elected, as foreign members, M. Madrazo, of Madrid, and M. Gevaert, of Brussels, in room of M. Schnorr and M. Mercandale, both deceased.—A singular action at law has somewhat recently engaged and amused the Art-circles of Paris. In the year 1869, Mr. Payne, an American gentleman then resident in Paris, gave a commission to M. Clésinger, a well-known sculptor, to execute a bust of Miss Payne, who was about to be married. The price fixed upon was £240, and the artist set to work. According to the report of the trial as it appears in a Paris journal, Mr. Payne stipulated that the bust was to be a perfect resemblance of the young lady, and yet that it should also be readily recognisable by her father as a likeness in ten years to come: in other words, that a maiden of eighteen and a matron of twenty-eight should be exactly identical. This strange covenant in the bargain imposed a difficult task on the sculptor, who, however, modelled the bust, and then submitted it for examination to Mr. Payne and his family; it was declared to be perfect, and M. Clésinger received at once £160 on account. The sculptor then set to work upon the marble, but was unable to complete it before September, 1870, when, in consequence of the Prussian war, Mr. Payne and his family had returned to America. After hostilities had ceased they returned to Paris; the bust was sent home, and rejected by the lady's father, who would not admit that it bore any likeness to his daughter, and that it was "the bust of a woman thirty years of age." The sculptor replied, "That is not my fault: it exactly conforms with the model of which you approved two years ago; take it, and pay me the balance of £80 due to me." "One of my friends," was the patron's reply, "says the ears are not like those of my daughter; alter the ears." The sculptor took his work back, altered the ears, and again sent it home, but with no greater success; and so the matter is brought before the Fifth Chamber of the Civil Tribunal, the sculptor laying claim to the balance due, and Mr. Payne requiring him to refund the payment already made. The court had come to no decision at the time the story reached us, but it appointed M. Carpeaux, the sculptor, M. Hébert, the painter, and M. Guillaume, Director of *L'Ecole des Beaux Arts*, to examine the bust, and give their opinion upon it. But as M. Fillonneau sensibly asks in the *Moniteur des Arts*—"How can these experts judge of the likeness unless they had been well acquainted with the lady's features two years ago—a period quite long enough to work a great change in the personal appearance of a young female?" He adds, that if M. Clésinger does not gain his cause, painters and sculptors would do wisely to inscribe on the doors of their studios, "No Money Returned."—On the 10th of February the collection of ancient and modern pictures belonging to Mons. A. Hartmann was sold by auction. We may note the following as the most important works:—'Portrait of an Old Man,' holding in his hands a coral chaplet, ascribed to Aldegrevier, £320; 'Sea-port—Sunset,' Claude, £600; 'Fidelity and Love' and 'Hebe presenting Psyche with the Cup,' both by Lagranée, £280; 'Interior of a School,' ascribed to A. Van Ostade, £96; 'The Painter showing the Archduke Leopold William his Pictures,' D. Ryckaert, £166; 'The Camp,' Swebach, £226; 'An Arab Horse led by his Rider,' Delacroix, £400; 'An Eastern Landscape,' Diaz, £404; 'Bathers,' Diaz, £368; 'Kitchen of the Convent of Franciscans, at Sassuolo, in Modena,' A. Leleux, £116; 'Tending the Turkeys,' Troyon, £240. The whole collection realised nearly £5,200.

ROME.—The Academy of St. Luke has elected Mr. Randolph Rogers, an American sculptor, one of its members. He is the first American upon whom this honour has been conferred.

VENICE.—It is proposed to establish an Art-school in this old city of great painters, in which students may receive special instruction under the direction of Signor G. Shella.

CHAPTERS TOWARDS A HISTORY
OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

III.

RESUMING our notice of some of the leading features of symbolic Art, we propose in the present paper to refer more especially, in the first place, to the use made of plant-form as a storehouse of suggestive material; afterwards concluding our remarks on the subject by a reference to those more arbitrary forms that, as the cross, or the symbols of the passion, have no connection with any natural forms, but are, nevertheless, so important in themselves that their omission would seriously impair the practical value it is our strong desire to impart to these papers.

Before definitely proceeding to take up the various features that, point by point, must engage our attention, it may, perhaps, be well to warn our readers, or at least some of them, against attaching too strained a meaning to any form. Symbolic forms, granting reasonable knowledge in the spectator, should readily convey their meaning, but any idea that is so deep that nine persons out of ten fail to comprehend it, or which from its vagueness may be read, according to various fancies, in many diverse ways, may be profound, or quaint, or picturesque in treatment, but it fails in one very essential point, simplicity and directness of application. In mediæval times more especially there was a straining after hidden meanings, a forcing beyond due measure of all reasonable analogy, both in sculptural, pictorial, and literary art, resulting probably from, in many cases, a morbid and cloistered asceticism, lacking the healthy discipline of contact with the great world that stretched beyond the monastery-gate. Many examples of this perversion of thought might be here given; we need, however, but cite one or two examples in illustration of our remarks: thus Clement, one of the early fathers of the Church, taught that the five barley loaves with which our Saviour fed the multitude were in reality the five senses; that they were fed, not in a material sense at all, but spiritually, through seeing Christ's miracles and hearing his precepts; while Cyril, no less disregarding the plain letter of the narrative, taught that these five barley loaves were the five books of Moses. The writings of Cyril abound with illustrations of this subordination of the literal and historic reading to a desire to see allegorical and mystic significance. As one more example, this time from the middle ages, we would quote a short passage from a book by a Bishop Durandus, who died A.D. 1296. The book is in great part devoted to an explanation of the subtle meanings that he avers are to be found running throughout the fabric of the church, using the term in its most literal sense. Every little thing, even to the composition of the mortar, is here made of extreme importance. Of this we need give only one example, the bell-rope, a useful but unobtrusive piece of church-furniture which hitherto, we are persuaded, has been but to our readers a convenient means of ringing the bell that summons the congregation. The old monk, however, sitting in the twilight of the abbey-belfry, sees much more in it than this: to him "the hanging rope by which the bell is pulled is humility, or the life of the preacher; the same rope also sheweth us the measure of our own life. Besides this, since the rope hath its beginning from the wood upon which the bell hangeth, by which is to be understood the cross" (a point which, to his own satisfaction at least, he had proved in a preceding chapter), "it doth thus rightly typify Holy Scripture, which doth flow down from the wood of the Holy Cross. As also the rope is composed of three strands, so doth the Holy Scripture consist of a trinity, namely, of history, allegory, and morality. Again, the rope reacheth unto the hands by which it is grasped, because Scripture ought to proceed unto good works. Also, the raising and lowering of the rope in ringing, doth denote that Holy Scripture speaketh sometimes of high matters, sometimes of low; or

that the preacher speaketh sometimes lofty things for the sake of some, and sometimes condescendeth for the sake of others. Again, the priest draweth the rope downwards when he, from contemplation, descendeth into active life, but is himself drawn upwards when, under the teaching of Scripture, he is raised in contemplation." True symbol is picture-teaching; expressing, as it does, great truths, and pleasantly stimulating the mind and the imaginative faculties to achieve this aim, it must speak a language readily to be comprehended.

Plants are so abundant in themselves, so widely spread over the earth, so pleasing to the senses, that they naturally furnish numerous illus-

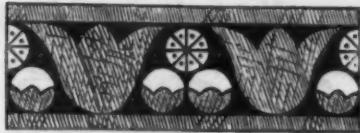


Fig. 1.

trations for symbolic teaching; hence the allusions in the Bible to the withering grass, the fading flower, the parable of the wheat and tares, and the illustration used by the apostle to explain something of the mystery of the resurrection of the dead, the grain sown in the earth; to these we are sure that many others may readily be added by the reader on reflection.

There is, perhaps, no symbol more universally met with in Christian Art than the palm-branch; it is so essentially a feature in any great rejoicing, to deck the place where the festivities are held with wreaths and garlands, that some symbol of this character seems only natural, and the palm being bold in character and abundant in those countries that were the first centres of Chris-



Fig. 2.

tianity, became thus selected as the type or symbol of rejoicing, of triumph over victory won; and it was doubtless the more readily adopted from the reference in the vision of St. John to the innumerable companies of the beatified spirits that, clothed in spotless white, bear in their hands the palm-branch. The palm was originally assigned in Art to martyrs alone, but after a while it became appropriated to all those who had died in the Christian faith. It is largely used in the catacombs. Fig. 6 is an early example from this source; in this instance it surrounds what is known as the sacred monogram, a form to be dealt with at greater length in our next paper, when we proceed to consider the use of inscriptions, &c., in ornamental Art.

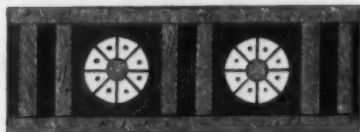


Fig. 3.

Another symbolic plant, the vine, is of almost equally common occurrence with the last. Christ, in his teachings, so clearly spoke of himself as the Vine, that it naturally became intimately associated symbolically with Him. Examples of it are exceedingly abundant in Byzantine Art, an art essentially symbolic in all its features. Many good examples may be seen on carved ivory caskets of this period in the South Kensington Museum. The chair of St. Maximilian, Ravenna, sixth-century work, is entirely overlaid with panels of ivory; on these are various scriptural subjects, each being separated from those adjoining by lines of ornament of a symbolic character, chiefly vine with its fruit, and peacocks, lions, lambs, doves,

and other animal forms introduced amidst it, the foliage being upon a scroll, with the animals interspersed. Owing to the minuteness and rich profusion of the ornament, we are unable, we regret, to give an illustration of it, as it would, from the necessary size, encroach more upon our space than its importance justifies; but it has been figured in several works, and we would warmly advise any of our readers who have an opportunity of gaining an idea of it to do so, as the designs are good in themselves, and also interesting as examples of symbolic treatment.

The bread and wine of the Last Supper are sometimes represented by ears of corn and bunches of grapes. The vine is also sometimes used as expressive of general temporal prosperity, as in the blessing of Jacob by Isaac, "with corn and wine have I sustained him." In classic Art it is, with the ivy, associated with the service of Bacchus.

The lily, the large white species so commonly met with in gardens, the *Lilium candidum* of botanical nomenclature, is very commonly met with in early Art as the badge and symbol of purity of life; hence in many old pictures the Virgin bears a lily, or, in other cases, as in treatments of the Annunciation, angel visitants are seen presenting it to her. In Roman

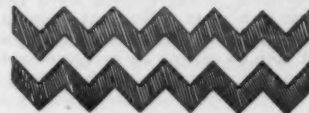


Fig. 4.

Catholic countries the snowdrop is from a similar motive dedicated to the Virgin Mary, and on particular festivals her altars are decked with it. On this account it is important that the student should be familiar with these plants; he will find illustrations of the lily under the scientific name given above in many good works on Botany, while the snowdrop may be sought for under the title of *Galanthus nivalis*.

The passion-flower is freely used in decorative Art to symbolise, as its name imports, the passion of our Lord, and it can only appropriately be used symbolically in this particular connection; it is an illustration of that straining after analogy that we have already objected to as a blemish, but as it has gradually assumed its

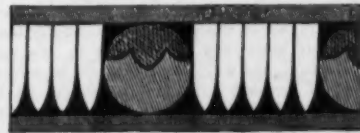


Fig. 5.

place as a recognised symbol, we are bound to admit it a place in our remarks. It is somewhat difficult to explain without a diagram those features in the plant that rendered it, according to the fanciful belief of the older writers, an especially appropriate symbol, but the following are some of the points that are thus associated with the sufferings of Gethsemane and Calvary. The ten members, five petaloid, five sepaloid, composing the perianth or outer ring of the flower, stand for the apostles, Peter being absent because he denied his master, Judas, because he meanly betrayed Him; the rays forming the coronet of the flower are the glory; the ovary is not unlike a hammer, the three styles with their globose stigmas being the nails, while the five stamens are the five wounds. The plant, from its large and handsome flowers and fine palmate leaves, is one well worthy in itself, symbolic significance apart, of the ornamentist's regard; we need scarcely say, however, that it must either be used altogether and obviously without any symbolic afterthought or under-current of meaning, or else in the limited connection above detailed. Though the passion-flower is now not uncommon, our readers will remember that it was introduced from abroad; hence it does not occur in early English art, nor at any time so commonly as plants that are

either indigenous or of earlier introduction and more complete acclimatisation; plants, therefore, more familiar to the designer.

In ancient Art—Egyptian, Assyrian, Indian—the lotus is a very conspicuous feature, in some cases considerably conventionalised in treatment, but still, nevertheless, sufficiently testifying to the natural type-form. Among the Egyptians especially do we find it used, the capitals of their columns, their jewellery, drinking-vessels, surface-ornament, &c., being all largely dependent for their effect upon the ornamental forms more or less obviously based on this plant. As illustrations of the great variety of designs thus developed, we have represented in Figs. 1, 2, 3, and 5, four patterns from mummy wrappings, the outer covering or cartonnage of the mummy being generally overlaid almost entirely from head to foot with continuous lines of such ornament, each band about an inch in width, and each being complete in itself, and having no connection with those above or below it, though placed in immediate contact with them. Numerous examples of this feature may be seen in the British Museum and other large national collections, as the Louvre, the Berlin Museum, &c. In Fig. 2 the decorative effect is produced by the flower alone, facing alternately upwards and downwards; in Fig. 1 the designer has removed the flowers that in example Fig. 2 were reversed, placing in their stead two fruit forms, and on these a third cut open so as to show the internal structure, a form very similar to that seen on cutting an orange cross-way in half. In Fig. 3 the design is entirely composed of these cross sections, giving a simple but pleasing *paterna* form, while in Fig. 5 fruit forms alternate with a series of detached petaloid members.

Among the Assyrians few plants appear to have had any symbolic meaning, though many are represented pictorially in their sculptures, using the term pictorially here as implying a certain natural character and picturesque treatment as opposed to the necessary modification requisite in decorative work. There is, however, one form that is of continual occurrence; it is of a very conventional nature, but it has been supposed by some whose opinions have value to represent the tree of life, a sacred and mysterious symbol entering into all the religious systems of the East, that we meet with in the earliest chapters of the Bible amidst the delights of the earthly Eden, and in the last chapter we meet with again in the heavenly Paradise. The Assyrian symbol is generally flanked by eagle-headed figures. It may probably have some reference to the groves so frequently found in various idolatrous systems, as in our early Druidic rites, and which so repeatedly became the object of worship with the Jewish people and the cause of national humiliation and punishment. "The Lord shall smite Israel as a reed is shaken in the water, and he shall root up Israel out of this good land, and he shall scatter them because they have made them groves." Mahomet is described, in the fifty-third chapter of the Koran, as having seen the angel Gabriel by the lote-tree, which stands in the seventh heaven on the right hand of the eternal throne. It is also called the tree *tooba*, *tooba* signifying everlasting beatitude. Moore, in his "Paradise and the Peri," it will be remembered, introduces it in the following lines:—

"Farewell, ye odours of earth, that die,
Passing away like a lover's sigh;
My feast is now of the tooba-tree,
Whose scent is the breath of Eternity."

The rose is from time to time met with both in Christian and Pagan Art. Among some of the northern nations a rose was suspended in the place of deliberation where weighty matters requiring secrecy were discussed, hence the modern expression *sub rosa*. In classic fable we meet this same idea again, as Cupid is represented giving a rose to Harpocrates, the God of Silence. It is a very favourite flower of the Persians and other Eastern races, being freely introduced both into their poetry and religious belief; thus, when Abraham was thrown into fire by heathen persecutors, the flames, according to Persian tradition, became a bed of roses: the Persian feast of roses is held each year with great rejoicings. In Christian Art the rose

enters from time to time owing to its association with several legends; thus we are told that a virgin named Dorothea, after suffering martyrdom in Caesarea, converted the scribe Theophilus to Christianity by sending him some roses from Paradise. A golden rose is one of the greatest honours that a sovereign can receive at the hands of the Pope. Henry VIII., in addition to his title of *Fidei Defensor*, received one from Alexander VI. The Roman emperors also used it as a means of conferring distinction upon those they wished to honour. Among the



Fig. 6.

numerous titles given in mediæval times to the Virgin Mary we find *Santa Maria della Rosa*, that flower being consecrated to her; hence it may often be seen represented in old frescoes and pictures, either in the hand of the Virgin mother, or of her son. Dante, in allusion to this, writes:—

"Here is the Rose,
Wherein the Word Divine was made incarnate."

We need scarcely remind our readers of the heraldic use of the flower, the rose of England, like the thistle of Scotland, and the Irish sham-



Fig. 7.



Fig. 8.

rock, being too familiar a symbol to need more than a passing mention. The Tudor rose, as it is termed, is largely used in the later mediæval decoration on the conclusion of that desolating strife, which, from the emblems chosen by the rival factions, is known in history as the War of the Roses.

Many plants, in addition to those national symbols referred to, have heraldic and symbolic significance, the columbine, one of the badges borne by the House of Lancaster, Fig. 16, the broom-plant of the Plantagenets, and many

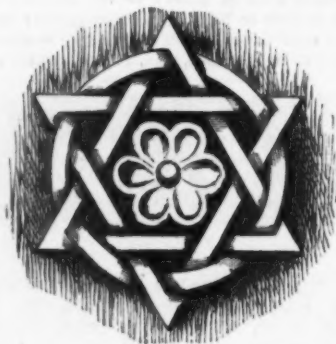


Fig. 9.

others being found, though we must not here linger to further elucidate their meaning.

The Scotch clans each has its appropriate badge; thus, to quote a few instances, the Camerons bear the oak; Macgregor, the pine; MacLachlan, the mountain ash; Macdonald, the heath, known botanically as *Erica tetralix*, the allied species, *E. cinerea*, being borne by the Macalisters; Chisholm, the alder; Buchanan, the birch; Campbell, the myrtle;

Macpherson, the box; and Robertson, the brake.

Should any of our student-readers, to whom the subject is new, care to seek out examples for themselves, they will find the glass-quarries in our old churches very often full of suggestive designs, sometimes purely decorative, but generally either heraldic symbols of earthly rank and glory, or else of religious significance. We have in Fig. 12 illustrated a curious example, a fungus springing amidst the moss; as this is not met with elsewhere, its meaning must remain an open question. We may either consider that some mediæval fungologist admired it for its own sake,—the various forms and the rich variety of colours seen in fungi being often strikingly beautiful,—or, as we prefer to think, chose it as an emblem of the lowly state of man, the fragility of his frame, the transience of all his mundane glory. We may here just mention, though somewhat foreign to our subject, that in the Museum of Economic Geology, our readers may see a very curious vase of Chinese manufacture, the body of the vase being shaped like a large hollowed fungus, while at its base, and surrounding its stem, are other and smaller fungoid forms. Many other plant-forms may be met with, more or less familiar, in their application; our space, however, requires us to forbear from any more lengthy comment, and we must now leave the matter to the industrious research of those who read these few remarks, if we have succeeded in awakening an interest in the subject in the minds of any such.

Of the four elements as they were formerly termed, earth, air, fire, and water, various symbolic treatments are found, though, except of the last, they are few in number. The earth, when thus symbolised, is ordinarily shown as a sphere; thus, in our last paper, we saw that the peacock, emblem of the risen and glorified soul, was rising from a small sphere or ball; the air, from its nature, presented great difficulties, but in almost all periods of Art it is suggested by a powdering of stars; while fire is generally a human head, or among the Greeks and Romans, that of Apollo, from whence rays of fire proceed, as a suggestion of the radiant glory issuing from the sun, the great heat-giver.

In Egyptian Art water is represented by a series of equal zig-zag lines, Fig. 4, and it is curious to notice that in our astronomical signs of the zodiac, *Aquarius*, the water-bearer, has a similar form for his distinguishing symbol. This sign would appear to convey very truly the idea of such a river as the Nile, in its suggestion of easy equable rippling motion; while in the Assyrian slabs we have the representation of the Tigris, a swiftly flowing stream, deep in its channel, and with a large body of water. We find that the water, though still represented in a conventional manner, a conventionality, however, in this case probably arising from inability to produce a more natural representation, as the fish sometimes added, or the trees fringing the stream, are purely naturalistic, differs in its forms from the Egyptian types, as here the water is drawn out into longer forms, terminated by lines curling over, and thus giving the idea of a rapid current, the stream hurrying along in turmoil, and forming from time to time small waves. In Greek Art the conventional representation of water is the wave-scroll. In this we have a suggestion of the small and comparatively regular waves of the Mediterranean Sea breaking upon the shore. The ceaseless flow and steady force of the waves are here symbolised; the changeableness and variety of nature being subdued and lost in the general idea of their continuous flowing. It may perhaps appear that we have been scarcely fair in taking rivers as a type in the first two instances, and the sea in the third; but in this respect we can only fall back on the materials at hand; and it will be seen on consideration that in Egypt, with the Nile, a river more than two thousand miles long, flowing throughout the whole length of the country, the source of the fruitfulness of the land and the great highway of commerce, and the sea fringing but a small part of the country, the river would naturally be most familiar to the people and would afford the type. In Assyria again, an inland country, whose inhabitants

could only be acquainted with the sea through their foreign conquests in Palestine and other sea-bordered lands, were two fine rivers, having a course of more than a thousand miles through the heart of the land, the two great cities Nineveh and Babylon being built on the banks of the Tigris and the Euphrates respectively, so that here again the rivers became of necessity the type-form. In Greece the case is most strikingly reversed; we know from history that the Greeks were great mariners and colonists, and by a glance at the map we at once see that while the



Fig. 10.



Fig. 11.

land has few rivers, and those but small, it is almost entirely surrounded by the sea, and has a deeply indented shore-line. Politically also, in addition to the mainland, it consisted of a very large number of sea-girt islands. Under these physical conditions the Greeks were of necessity a maritime people, and the sea-waves, rather than the fountains and rivers, became the type.

Various geometrical figures have, as we briefly indicated in our first essay, been at various times employed with symbolic meaning, of which the



Fig. 12.

circle is perhaps the most commonly met with, as a type of a never-beginning, never-ending eternity. The equilateral triangle, symbol of the Trinity in Unity; the hexagon as typifying the attributes of Deity, power, love, majesty, mercy, wisdom, and justice; and the octagon, signifying regeneration, hence a common form for fonts and baptisteries, are all commonly to be found. In Fig. 9 we have an ingenious arrangement of the circle and two equilateral triangles, from a church in Nuremberg; while in Fig. 8 the combinations of arcs symbolises in one figure, by the



Fig. 13.



Fig. 14.

actual blending of the curved continuous line with a triangular character, the idea embodied in the equilateral triangle and circle—the Trinity, the Unity, the eternity of the Deity.

A very ingenious treatment for giving expression to these articles of faith is often met with in old glass, &c.; the form is shown in Fig. 7. If the reader will draw it out to a larger scale than our space here permits, placing in the central circle the word *Deus*, in the remaining three the words, *Pater*, *Filius*, and *Spiritus Sanctus* respectively; in the curved bands be-

tween the circles the words *non est*, and in the straight bands joining the outer circles with the central one, the word *est*; he will find that he has all the materials at hand to give utterance to several of the leading dogmas held throughout Christendom. Should he desire to realise the eternity of Deity, he finds it expressed in the circles surrounding the Divine names. Should he wish to emphasize the individuality of the persons, he reads *Pater non est Filius*, *Filius non est Spiritus Sanctus*, *Spiritus Sanctus non est Pater*. Should he wish to grasp the idea of the equal Divinity, he meets with it by reading from the outer circles the central one—*Pater est Deus*, *Filius est Deus*, *Spiritus Sanctus est Deus*.

A series of figures, known as passion symbols, are occasionally met with in mediæval Art, generally painted or carved on shields or panels;

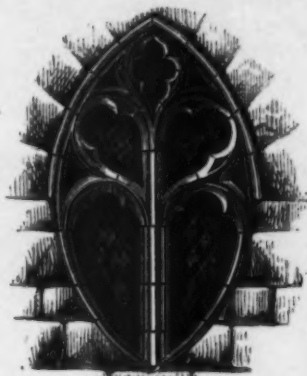


Fig. 15.

these figures refer to the sufferings at the close of our Lord's life. Figs. 10, 11, 13, and 14, are illustrations, the objects represented being the ladder, hammer, pincers, and nails used at the Crucifixion, the thorny crown, and seamless robe; on this last are dice, lots being cast by the Roman soldiers for its possession. Other common symbols thus introduced are the pillar and scourge, the spear, the reed and the sponge, thirty pieces of silver. A particularly good example of this use of the passion symbols may be seen in a panel at Bishops Lydeard Church, Somersetshire, where a central shield containing a pierced heart, and nail-imprinted hands and feet, is surrounded by the thorny crown, the angles being filled by the nails, hammer, ladder, lantern, cross, pincers, and pillar. We have also seen good examples from Swafham Church, Norfolk; and in a little church at Mildenhall,



Fig. 16.

near Marlborough, Wiltshire. Of all the symbols connected with the Crucifixion none stand so prominently forward as the cross. The Atonement, which it pre-eminently symbolises, must be regarded as the very key-note of Christianity; it becomes thus of universal application in every age and in every Christian race; once the badge of suffering and shame, for ever after the symbol of victory, to suggest the ground plan of our noblest buildings, to crown their loftiest summits. The cross, as the symbol of the Crusades, wherein the chivalry of the western nations of Europe shed blood and treasure lavishly to rescue the Holy Land from the yoke of the hated infidel, enters largely into heraldry, a great number of modifications of the typical form being met with.

The nimbus, though Pagan in its origin, a fact that at first caused considerable opposition to its introduction into Christian Art, is now one of the familiar symbols of religious Art. In early examples, as in Figs. 17, 18, 19, it is circular, and frequently enriched with painted, stamped, or jewelled devices; in the fifteenth century the name was frequently inscribed within the circumference, as in Fig. 18. In these early examples the nimbus is sufficiently substantial to completely hide any object behind it, so that in many pictures, in our National Gallery for example, where a number of saints, martyrs, or confessors are grouped together, great parts



Fig. 17.

of the faces of those in the rear are blotted out, the nimbus forms themselves overlapping like tiles on a roof. During and after the fifteenth century a great change took place, a perspective effect was produced, it became elliptical in form instead of circular, and was limited to a thin golden line, as in Raphael's well-known cartoons, or the perhaps still more familiarly known picture, by Delaroche, of the 'Christian Martyr.'

The peculiar nimbus form, known as the *Vesica*, was applied only to Deity and the Virgin Mary. It differs from the nimbus in surrounding the entire person. It is a common



Fig. 18.

form in ecclesiastical Art, for though its use as a glory or nimbus is limited, as we have stated, the form itself is largely used in panelling, window-traceries, or even as in Fig. 15, an example from Millom Church, Cumberland, for entire windows. The form is produced by two equal arcs intersecting each other.

The anchor, dedicated especially to St. Clement, since it was the instrument of his martyrdom, he being tied to an anchor and flung into the sea, but a symbol in a general sense of Christian steadfastness; the lamp illumining the darkness; the crown or wreath implying



Fig. 19.

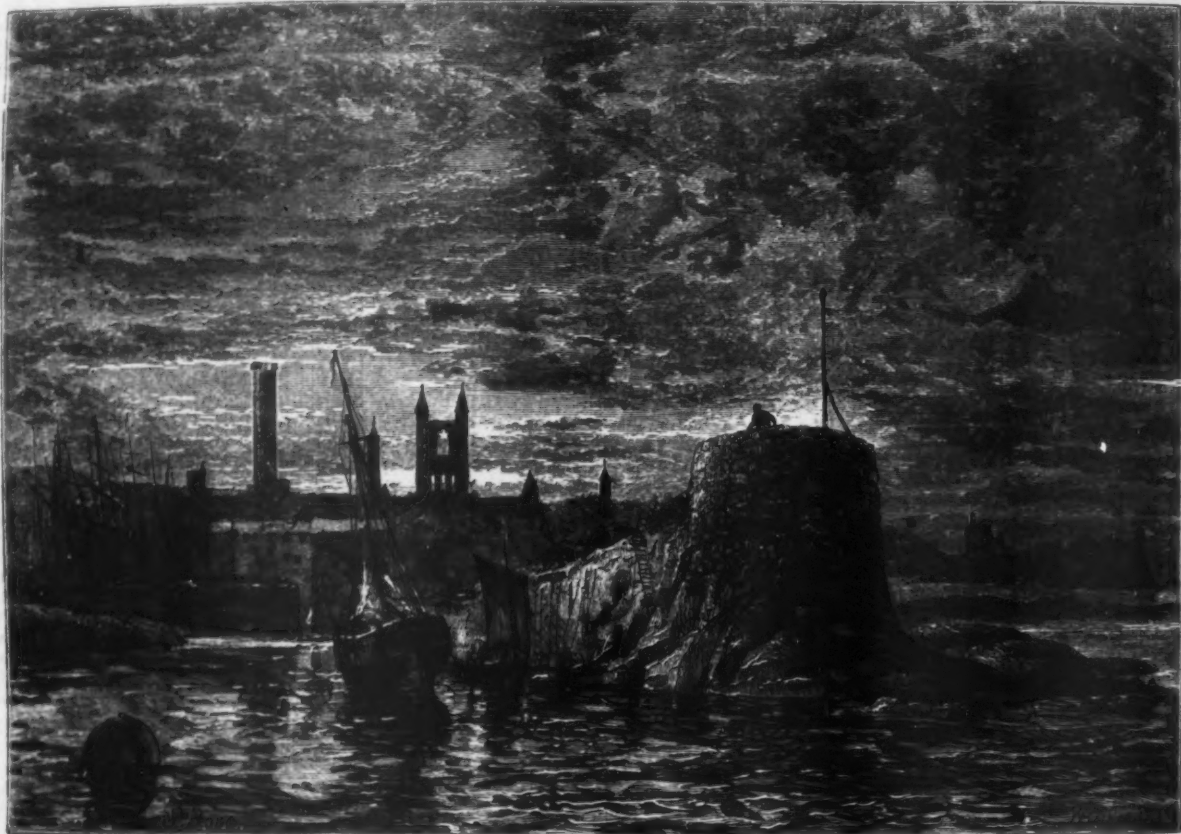
sovereignty, victory won, are all occasionally met with. In Christian Art each saint has some distinguishing symbol, often something connected with his or her martyrdom: thus St. Paul bears a sword, St. Catherine a spiked wheel; or it may be something associated with some event in life: thus St. Peter bears the keys. We see in the thunderbolt of Jupiter, the trident of Neptune, the caduceus of Mercury, the helmet and spear of Minerva, the thyrsus of Bacchus, and many others, this same association of symbol with particular persons in classic Art, and again in Egyptian work, each god having his appropriate symbol.

THE SHORES OF FIFE.

We have reviewed this beautiful work, giving to it the high praise to which it is undoubtedly

entitled, as a very perfect example of engravings on wood, from the graver, and often from the pencil, of a fine artist—William Ballingall. By the courtesy of the publishers, Messrs. Edmonston and Douglas, of Edinburgh, we are enabled

to give on this page two specimens. They will sustain us in our recommendation of the book. It by no means depends for success exclusively on illustrations; the most interesting and populous districts of Scotland are described by the



St. Andrew's, from the Sea.

pens of several eminent writers—men of letters, | naturalists, and men of science. In fact, the | volume would be of great value if the pencil of



Dunfermline Abbey.

the artist had done nothing for it; and a cheaper | edition would be in the hands of all tourists | amid the picturesque scenery of the country.

ANTIQUITIES OF CYPRUS.

IN a recent number of the *Art-Journal* there was a comprehensive notice of the ancient sculptures discovered at Cyprus by General Palma di Cesnola, the United States Consul at Larnaka. A portion of these was exhibited by Messrs. Rollin and Fenardent, in Great Russell Street, which, had they been all that are known, would have constituted a wonderful addition to any historical collection of sculpture, for it contains examples of Phœnician, Græco-Egyptian, Assyrian, and early Greek Art. Our own sculptural collection we have regarded as unique, although referring to times when men counted their years by Olympiads, and the lives of both Phidias and Pericles may be read as memoranda of but yesterday. But while celebrating the glories of this discovery we are oppressed by the reflection that the collection has escaped us, having been purchased by the American Government, subject to certain proposed conditions to which our authorities declined to accede. It is submitted that almost on any honourable terms these sculptures should have been secured, as they would have greatly contributed to the history of sculpture from the dawn to the eventide of the art, which cannot be said of any other existing collection.

We have now to notice the publication of thirty-six plates of these objects, from a selection made by C. T. Newton, M.A., keeper of the Greek and Roman antiquities in the British Museum. They have been photographed by S. Thompson, and printed by the Aléthotype process, which is pronounced permanent. The size of these plates is twelve inches by ten, and they represent one hundred objects, the set being accompanied by an "Introduction" by S. Colvin, M.A., and published by Messrs. Mansell & Co., No. 2, Percy Street.

The selection illustrates, as far as may be at present known, the progress of sculpture from its earliest forms to an advanced state, embodying representations of superior divinities; and the collection exhibited in Great Russell Street contained hundreds of sacred, domestic, and fanciful objects, which may be regarded as prototypes of everything that has been done in the same spirit by the Greeks and Romans. Even this selection exhibits the relations between Egyptian, Assyrian, Phœnician, and Greek Sculpture; and we may here express surprise that in so long a course of imitative Art as is here represented, it should have been left for the Greeks to develop the utmost beauties of the human form. The character of Egyptian sculpture shows that the art was considered perfect; but to take, for instance, one feature of an Egyptian statue, we should be lost in wonder that the treatment of the eye should remain identical century after century, did we not know that the pattern was prescribed and maintained by the priesthood. The thus unseemly eyelid of the Egyptians was copied by all who followed them in the path of sculpture until the Greeks imitated the line which combined both eyelid and eyelash, and produced even examples "sweeter than the lids of Juno's eyes;" so imparting to the eye a life-like intensity.

The series commences with Phœnician or Corinthian vases, and others of a variety of grotesque and fanciful designs. To these generally neither name nor purpose can be assigned, beyond it may be those that represent Aphrodite, and perhaps Hermaphrodites. The Egyptian taste prevails early, as it appears in readily executed dog-headed figures, and dedicatory statues of kings or priests. These are followed by others exhibiting the influence of the Assyrian manner, and there are several remarkable for even a Phrygian character of costume. From these we pass to two colossal figures: one an early idea of Herakles with the lion's skin, club, and quiver; the second figure represents a priest of Aphrodite. There are also some of Geryones. Among the last examples are various archaic heads, representing kings or priests, and showing in various degrees traces of an Egyptian and an Assyrian manner; three heads of a later period of Hellenic Art; a figure of a priest, and others, carrying the story of sculpture into the memorable periods of Hellenic Art.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Mr. W. H. B. Davis and Mr. J. Hodgson have been elected Associates of the Royal Academy. Probably these elections will have surprised a large proportion of our readers, although both are artists of considerable merit. Of Mr. Hodgson's productions comparatively little is known; and Mr. Davis owes his fame mainly to his picture exhibited last year, 'A Panic,'—cattle alarmed at a thunder-storm. He has, however, laboured hard and honourably for many years past, and is unquestionably entitled to the rank he has attained. So long as the members of the Royal Academy persistently refuse to redeem the pledge they gave the country!—to make additions to the list of Associates, and unjustly as well as unwisely continue to limit the number to "twenty," so long will many artists be kept out who have admitted rights to any honours the Institution can give them. It would be hard to guess why they postpone elections of such men as Peter Graham, Marcus Stone, Leader, Birket Foster, the older and the younger Linnells, John Faed, Val Prinsep, Boughton, Long, Burgess, G. B. O'Neill, Storey, Hardy, and several others, whose names are always prominent in any exhibition of British Art. Mr. Hodgson and Mr. Peter Graham were equal as to what is termed the "scratches": next were Mr. Marcus Stone and Mr. Prinsep; Mr. Hodgson passing his competitors on the ballot. A very large majority elected Mr. T. O. Barlow in the room of Mr. R. J. Lane, as Associate engraver.

THE HANGERS AT THE EXHIBITION OF THE ROYAL ACADEMY will be Messrs. Herbert, Dobson, Millais, Redgrave, and Charles Landseer.

ROYAL ACADEMY.—The new story of Burlington House will be adorned with a series of eight statues; we have not heard what the subjects are to be, nor the names of the sculptors to whom the works will be intrusted, but it may be taken for granted that they will be placed in the hands of members of the Academy.

THE SOUTH KENSINGTON MUSEUM.—It is rumoured that General Scott is to be the successor of Mr. Henry Cole: it is possible, although, as yet, few will believe it; unless another rumour be true, that Mr. Cole after his retirement desires to show "how badly they can do without him," to render it manifest that things must become worse instead of better, and that any other manager would be sure to get the Museum into a muddle and a mess. Perhaps among the officials there are some who could command a park of artillery, or arrange the manœuvres of the Channel fleet; but it is not likely they will be placed in positions for the exercise of natural qualifications for service so opposed to their education, study, and experience. Just as unlikely, it appears to us, is it that the eminent officer in question will be able to perform the duties of Secretary and Director of the Kensington Museum.

SOUTH KENSINGTON MUSEUM.—A circular has lately been issued, by the Science and Art Department, to the following purport:—"The Lords of the Committee of Council on Education consider it desirable that the students of the Schools of Art throughout the United Kingdom should be encouraged to make copies of ancient wall paintings found in churches or other old buildings in the neighbourhood of their respective schools, and decide that prizes of £5, £3, £2, and £1, should be offered

for successful copies of such paintings, with the condition that the Department should have the right of purchasing the drawings sent in at prices to be fixed by the Inspector-General of Art. . . . The master of a School of Art will be at liberty to prepare copies of such wall paintings himself, and to submit them for purchase; but they will be ineligible for prizes. All drawings must be made to scale, and must be within the size of an imperial sheet."

A NEW BRITISH INSTITUTION.—A meeting has been held, under the presidency of the Prince of Wales, with a view to revive the time-honoured British Institution, by holding annual exhibitions of living and deceased masters at the International Building South Kensington. "Over the way," we know there are the Vernon, the Sheepshanks, part of the Turner, with other collections—the very highest efforts of the British school of the last fifty years. Another exhibition in the locality, distant two miles from Hyde Park Corner, does not seem likely to succeed; neither does it appear necessary. When the British Institution was originated, and for many years afterwards, there were but two annual exhibitions in London—the Institution and the Royal Academy at Somerset House. Last year, and during several previous years, there were in the Metropolis more than twenty exhibitions of modern pictures; while at Burlington House there is an annual exhibition of paintings by ancient and deceased masters of merit, importance, and value, such as the British Institution never reached, and certainly such as the International Exhibition cannot hope to reach.

INTERNATIONAL EXHIBITION OF 1873.—The Commissioners have decided to offer to Art-societies, which have no fixed places for the display of their works, space wherein each society may exhibit its productions apart from others. We scarcely know what Art-institution there is, at least, in London, so destitute of a gallery as to render the offer acceptable.

THE ACADEMIE DES BEAUX-ARTS of Paris has elected, as corresponding members in the section of Painting, Messrs. Leighton, Matejko, and Dauban, in the room of Messrs. Schwin, d'Aligny, and Bodinier, deceased. The compliment paid to the English artist is, doubtless, in some degree due to his long residence in Paris during the early part of his career for the purpose of studying the works of some of the leading French painters.

MR. HENRY WARREN.—We much regret to learn that this excellent artist and inestimable gentleman has resigned the position he so long held with honour and credit, as President of the Institute of Painters in Water-Colours. He has, it is understood, nearly lost his sight. For some years past, he has been gradually becoming unable to pursue his professional labours. He carries with him into compulsory "private life" the esteem and regard of all whose friendship or acquaintance he has made, and ample proofs of public approval. The productions of his pencil are not his only good works. We hope that steps will be taken, by some testimonial, to mark the esteem in which he is held.

THE INTERNATIONAL EXHIBITION AT VIENNA will be fully described and extensively illustrated in the *Art-Journal*, beginning such descriptions and illustrations on the 1st of May, and continuing them monthly during the remainder of the year. The engravings will be chosen from the best and most suggestive contributions of the several leading Art-manufacturers of the world, giving due prominence to those of England.

The letterpress will be furnished by a gentleman of large knowledge and experience in Art-manufacture, who will have peculiar facilities and advantages under his control and at his command; while the details concerning Art proper will be supplied by an artist who is also a man of letters. The proprietors of the *Art-Journal* are, therefore, sanguine in their expectation of rendering this illustrated report not only interesting, but valuable to all classes and orders of producers; thus preserving the leading feature by which that Journal is distinguished, and continuing to sustain it as a power by which the manufacturers of all countries receive not only instruction, but the rewards that accrue from honourable publicity.

MR. COPE, R.A., Professor of Painting at the Royal Academy, terminated his course of lectures on the 6th ult. The series on Sculpture, by Mr. Weekes, R.A., commenced on the 11th.

MR. TWEEDIE has just completed an admirable portrait of the late Mr. Graves, M.P. for Liverpool, and is now engaged on one of H.R.H. Prince Arthur.

THE ARTISTS' AND AMATEURS' SOCIETY opened its *soirées* for the season at the rooms of the Society of British Artists, which, from their size and number, proved admirably adapted for the display of works, and the gathering of members who, with invited friends, attend these *conversazioni*. The exhibition on this occasion sustained the reputation of this body.

THE GRAPHIC SOCIETY met on the 12th ult., and exhibited an interesting gathering of works in oil and water-colours.

MR. HENRY WALLIS has recently acquired from M. Meissonier a picture which we shall not do wrong in describing as the *chef-d'œuvre* of this famous artist. It bears no title at present, but it may be called 'The Village Sign-painter,' who is showing a companion, a veritable *postillon* of the ancient régime, his artistic efforts on a huge sign-board, whereon is a long and lanky Bacchus bestriding a wine-cask. The painter looks into the face of the other with a most humorous yet perfectly satisfied air, as if saying, "Did you ever see anything finer than that?" while the post-boy stands, twirling an ear of corn in his mouth, with his head a little on one side, examining the work in connoisseur-fashion, yet undecided what reply to give. It is an out-door scene, and the marvellous truth and *finesse* with which every part is worked out even Meissonier himself has never excelled. The picture—about 2 ft. by 2 ft. 6 in. in size—was in London for a few days only last month, when we had the opportunity of seeing it: it has been returned to Paris, as M. Meissonier is desirous of going over it again, before sending it to the approaching exhibition in Vienna. We shall doubtless find future occasion to recur to this very remarkable work. Mr. Wallis has, we understand, paid to the artist no less a sum than £4,000 for this comparatively small picture. Another of Mr. Wallis's recent valuable acquisitions, intended for his spring exhibition, is a picture by an artist with whose name we are unacquainted, M. Castres. It represents a train of ambulances conveying sick and wounded soldiers along a road covered with snow; a most striking and powerfully painted picture, looking like the production of a veteran in Art, rather than that of a young painter, as we hear the artist is. This, too, will find notice hereafter in our columns, when it is hung in the gallery in Pall Mall.

THE ALEXANDRA PALACE AND PARK, we learn from advertisements, will be opened

in May. It will, we fear, be a very different affair from that we hoped and expected it to be. At least, Mr. Francis Fuller (whom we accept as authority) so anticipates in a letter he has recently addressed to the Lord Mayor. We suspend judgment, however, until inquiry and, perhaps, some experience give us the means of forming it more correctly than we can now do.

"THE CHALLENGE CUP" produced for the Crystal Palace Company, "valued at one thousand pounds," and *lent*, from year to year, as the prize of the "National Musical Union," has been exhibited in the chancel of the Palace, and attracted much attention. It is from the design of Mr. S. J. Nicholls, architect, and has been executed in silver gilt by Messrs. Cox and Sons, of Southampton Street, the eminent makers of church-plate, ecclesiastical ornaments, &c. The cup is 10½ inches high, enriched with *repoussé* work, filigree work, enamels, and engraving—the enamels comprising figures of King David and St. Cecilia. The bowl, 10 inches in diameter, is supported on a stem and foot of varied plan, and is pierced with tracery and enriched with jewels. Suitable inscriptions and devices in enamel and engraving both on the cup and stand commemorate the object of the design. The cover is surmounted by a crown and wreath enamelled, enclosing a shield on which will be engraved the device or title of the society holding the cup. The pedestal is 18 in. square, comprising a platform surrounded by open tracery and enamelled scrolls, bearing inscriptions, each angle being occupied by canopied niches, with statues of Guido, Aretino, Palestrina, Handel and Mozart. There were eighteen competitors for the prize gained by Mr. Nicholls, and the award was made by Sir Digby Wyatt and Mr. Poynter, A.R.A.

SOCIETY OF ARTS.—We learn from the *Builder* that the silver medal, in furtherance of the will of Mr. John Stock, is this year offered by the Society to female artists, for the best cameos designed and executed on any of the shells commonly used for that purpose. The *Art-Journal*, like our contemporary, has sought to direct the attention of females to this elegant department of Art, and has adduced evidence of its successful practice by ladies.

'LUTHER'S FIRST STUDY OF THE BIBLE.'—The large and very admirable picture, exhibited at the Royal Academy in 1869, painted by E. M. Ward, R.A., it is intended to present to the British and Foreign Bible Society, to be placed in the new house of the Society in Blackfriars. With that view, a committee has been formed to raise subscriptions; such subscriptions now amount to about £400—half the sum required. We referred to the matter some time ago; operations were postponed mainly in consequence of the war between Germany and France; recently, however, they have been resumed, and with assurance of success. A meeting of the committee was held in the private room at Ransom's Bank early in February, the Hon. Arthur Kinnaird in the chair. Twelve members attended—gentlemen of position and wealth (among them being Mr. George Moore and General White); and an address was signed by the Lord Mayor, Lord Shaftesbury, William Morley, George Moore, Esq., and the Hon. A. Kinnaird, which it was arranged to circulate widely among the millions interested in the issue. There can be no doubt, consequently, of raising the sufficient sum; and probably in a month or two we shall have to report the result. Meanwhile, the picture will be for a time exhibited at Messrs. Graves & Co., 6, Pall Mall. Many

lovers of Art, as well as those who advocate the circulation of the Written Word "throughout all nations, and among all peoples in all languages," will gladly contribute aid if they know how and where to do so. It is only necessary to state that subscriptions will be received at Ransom, Bouverie & Co.'s Bank, Pall Mall East.

SLADE PROFESSORSHIP AT CAMBRIDGE.—Mr. Sidney Colvin, M.A., Fellow of Trinity College, has been elected to the office, in the room of Sir M. Digby Wyatt, whose term of three years had expired. The new professor has been an occasional contributor of papers on the Fine Arts in periodical literature, and is also the author of a book entitled "Children in Italian and English Design," published last year.

THE late Lady Langdale has bequeathed the Kitcat portrait of her mother, Lady Oxford, to the trustees of the National Gallery of Portraits, and the miniature portrait of her mother, by Isabey, to the trustees of the Kensington Museum.

M. ALMA TADEMA.—It is stated in the *Athenæum* that the manager of the Prince's Theatre, Manchester (a theatre in which, as it will be remembered, Mr. Marks was employed to paint the proscenium), has secured the aid of M. Alma Tadema, who is hardly less distinguished as an archaeologist than as an artist, to design and arrange the appointments and costumes which will be required to put *Coriolanus* on the stage with extraordinary care.

MR. LLEWELLYNN JEWITT, F.S.A., will shortly publish a work, the value and interest of which can hardly be exaggerated, and which perhaps no other author could do—certainly none so well. With some pride and very great satisfaction we point attention to the several articles on British porcelain and pottery, from his pen, that have, from time to time, appeared in the *Art-Journal*. They will be collected; but, in fact, the work announced will be a new work, thoroughly exhausting the important subject, and leaving nothing to be done hereafter (as there is nothing like it in the past), unless some novel inventions should demand novel establishments for the production of Ceramic Art. For the present, it will suffice to copy the title of Mr. Jewitt's work—"The Ceramic Art in Great Britain; being a History of Pottery and Porcelain, from Pre-Historic Times down through each Successive Period to the Present Day, with Historical Notices of all the Known Ancient and Modern Pottery and Porcelain Works in the Kingdom, and of their various Productions of Every Class."

THE SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS is working with great and good effect. By exhibitions, lectures, *conversazioni*, and so forth, and stimulated by an active and energetic honorary secretary, it is essentially promoting not only rational enjoyment, but the cause of Art in England. As yet, it has received very little aristocratic aid; it is, thus far, indebted for success to a few members, who, being busy, hard-working men, merit the highest praise for the steady support they have given to it. It may need help; it will have it and deserve it. Its members have clearly proved their title to public encouragement and private assistance. Some years have now passed since the society was commenced; its meetings, always for a high and good purpose, are still held weekly at the excellent rooms, No. 9, Conduit Street.

ANCIENT MONUMENTS.—We are pleased to know that Parliament has been called upon to aid in preserving such of our ancient and venerable monuments as yet endure to

glorify our country. A very large number has been sacrificed: to indifference or cupidity; indeed, it is only of late years that any steps were taken to preserve them from the coarse hands of the destroyer; and even now restraint is often absolutely required to protect those that remain in all parts of the British Islands. We may thus interfere with the vested rights of stone-masons and road-makers; but the country will be grateful to Sir John Lubbock for standing in the breach for their protection. It would be difficult to show how a sum of money could be better laid out.

THE CHALDEAN ACCOUNT OF THE DELUGE.—Messrs. Mansell & Co., of No. 2, Percy Street, have just published the Chaldean account of the Deluge, as translated by Mr. George Smith, of the Oriental department of the British Museum. The narrative is inscribed on tiles of *terra-cotta*, of which photographs by Mr. S. Thompson are given; the tiles are unfortunately mutilated, inasmuch as to have caused much trouble to the translator, who tells us that he had to search among many thousands of fragments, but at last succeeded in selecting about eighty fragments, from which he was enabled to perfect the legend of the flood. The tablets were originally twelve in number, the story of the flood being written on the twelfth, and their date is considered to be about six hundred and sixty years before the Christian era. The original text, according to the statements on the tablets, appears to have been written in, or translated into, Semitic Babylonian at a very early period, so proving its high antiquity. Mr. Smith observes, that on examining the composition of the text, there occur also some marked peculiarities, which confirm the great antiquity of the narrative. This is contained in two hundred and fifty-two numbered lines, or verses, and the description is very clear and emphatic. This narrative will be regarded by archaeologists as wonderful in placing in the category of yesterday and to-day works which have properly been considered as highly venerable. On the other hand, with all respect for the antiquity of the narrative, it will be regarded by the Biblical student as a contribution in confirmation of the truth of the Holy Scriptures.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—Mr. H. T. Wyatt has been recommended by the Council of the Institute as the recipient of the Gold Medal for the present year.

THANKSGIVING DAY PICTURED.—It is very gratifying to know that the picture, described in the *Art-Journal*, of the procession arriving at the foot of Ludgate Hill, on Thanksgiving Day, has given entire satisfaction to her Majesty; and that her Majesty has commanded a companion, picturing the interior of St. Paul's, when the royal party passed up the aisle to their allotted seats. We accorded high praise to the production of Mr. N. Chevalier; it has since received the warm approval of other critics.

HAMPTON COURT.—Nearly all the members and associates of the Royal Academy, headed by Dean Stanley, honorary member, have signed a memorial to Earl Granville, and through him addressed the House of Lords, praying for the rejection of a Bill, which threatens to erect an "unsightly and repulsive" embankment, "twenty-seven feet high, and upwards of half a mile in length," directly opposite the Palace at Hampton Court. A more scandalous attempt to interfere with public enjoyment, and impair the effect of our glorious river at its most interesting point, was never even contem-

plated. No doubt in our next we shall have to report that the Peers did reject the Bill. The project had not even the poor excuse of being expedient, much less a necessity. The Chelsea Water Works Company is degraded for having made it.

MR. HENRY TIDEY.—An exhibition of works by this deceased artist was held at the rooms of the Society for the Encouragement of the Fine Arts, at the end of January. The walls were hung with a number of his most famous water-colour pictures, such as 'Queen Mab,' 'Darthula,' lent by the Duke of Manchester, and others. Some unfinished works of high promise, and sketches in chalk, &c., proved very attractive to the visitors. A memoir, with critical remarks on the genius of the artist, was read on the occasion by Mr. T. R. S. Temple: the paper proved an eloquent and genial tribute to the man and the painter. The pictures and sketches left by Mr. Tidey are to be sold at Messrs. Christie's on the 28th of this month, when collectors will have the opportunity of procuring some excellent examples of his refined pencil. It may not be out of place to remark here that one of his brothers, Mr. Alfred Tidey, during a recent visit he paid to Wiesbaden, had the honour of receiving from the Crown Princess of Prussia a commission to paint a water-colour portrait of her daughter, the Princess Victoria.

THE GALLERY, 5, WATERLOO PLACE, is now open with a collection of drawings in water-colours. It is a gathering of the rarest treasures that British Art can supply in that department, comprising examples of all the great masters of the school—and in most instances the very best of their works: Turner, Copley Fielding, Prout, David Cox, Stanfield—all the foremost masters of a time not long gone by, in association with those who are most famous at the present moment. The exhibition is under the auspices of Messrs. Agnew; they have peculiar facilities for bringing such specimens together—a large connection, long experience, unlimited capital, a thorough power to appreciate excellence, and, especially, the knowledge as to what artists are, and ought to be, most in favour with collectors. The exhibition was not opened until too late in the month to secure adequate notice in our columns; the pleasant duty of describing it must therefore be postponed.

SIR DIGBY WYATT has lent, for exhibition at the Crystal Palace, a series (amounting in number to one hundred) of pen-and-ink sketches made in 1869, during a tour in Spain. They are of great interest and of some value, although little more than memoranda of objects and places he considered worthy of record in his note-book. These sketches consist chiefly of columns, capitals, windows, staircases, court-yards, &c., most of them dilapidated into the picturesque, illustrating the architecture of several periods, and, no doubt, of use to the artist as well as the architect. They are relics of once grand and glorious, but now degraded, Spain. The places in which Sir Digby Wyatt has gathered his Art-treasures are Salamanca, Valladolid, Cordova, and Barcelona.

PICTURE CLEANING.—We find the following paragraph in the *Building News*; if the discovery will bear the test of trial, it cannot be too widely known, and, therefore, give it the aid of our circulation:—"According to *Galignani*, a new process of cleaning pictures has been discovered. The great difficulty has always been to get off the old varnish, which by length of time has become almost incorporated with the colour underneath, so that any method employed to

remove the upper surface is pretty certain to carry off with it the delicate lines below. Some picture-dealers use corrosive substances, which make the matter worse. The new system just discovered at Amsterdam consists in simply spreading a coating of copahu balsam on the oil-painting, and then keeping it face downwards over a dish of the same size filled with cold alcohol at an altitude of about three feet. The vapours of the liquid impart to the copahu a degree of semi-fluidity, in which state it amalgamates with the varnish it covers, and so admits of easy removal. Thus the original brilliancy and transparency are regained without injuring the oil-painting, and when the picture is hung up in its place again two or three days after, it looks as if it had been varnished afresh. The inventors have given the public the benefit of their discovery."

ENGRAVING IN RUSSIA.—We have seen a fine engraving of the picture, by A. Caracci, of 'Christ bearing his Cross,' in the St. Petersburg Museum, that demands more than a cursory notice. It is the work of M. Pojalostine, a Russian engraver, who has received the gold medal from, and been elected a member of, the Royal Academy of St. Petersburg. The history of the engraver recalls that of Giotto. He was a poor serf in one of the remotest provinces of Russia, barely able to earn subsistence. He had a native passion for drawing, and at last made his way to St. Petersburg, to see the Art-wonders of which he had dreamed, and to show some of his own attempts. Such was the promise he gave that Professor Jordan, known by his line-engraving of 'The Transfiguration,' took him as a pupil, in the hope that the grand art of line-engraving should not die with himself. How worthily this hope has been fulfilled will be felt by those who examine this very fine engraving.

MR. H. W. B. DAVIS's notable picture 'A Panic,' exhibited in the Academy last year, is, we understand, to be engraved by Mr. Charles Lewis. It may be presumed that this work contributed not a little to the painter's recent election as an Associate Member of the Royal Academy.

THE MAIDSTONE MUSEUM having recently obtained a large accession of rare, valuable, and suggestive Art-works, collected by Julius Brenchley, Esq., results of his travels "over the globe," the trustees resolved to place a bust of the liberal donor in one of the principal rooms, and have commissioned Mr. J. Durham, A.R.A., to do the work. He has done it, and done it well; there is no living artist who could have done it better; fortunately, his subject was a good one for the art. Mr. Brenchley has been an exhaustive and industrious traveller in many parts of the Old and the New World. His collection comprises specimens in botany and natural history—productions of the South Sea Islands, and a vast number of other places. He has done more than that: he has partly restored the old Tudor manor-house at Maidstone, purchased the ground appertaining to it, laid it out as a public-garden, rebuilt the chapel and the lodge, and presented the whole to his native town.

THE CRYSTAL PALACE LOAN GALLERY will, during the season, be opened with about one hundred paintings of scenery and character in Central Asia—the part of the old world that is now specially interesting to England. They are the works of a Russian artist, M. Vereschagin, who has much well-earned renown in his own country. We may, therefore, congratulate Mr. Waas on this important acquisition.

REVIEWS.

MANUAL OF BUHL-WORK AND MARQUETRY.
With Practical Instructions for Learners.
By W. BEMROSE, Jun. Published by
BEMROSE AND SONS, London and Derby.

ONE cannot expect to see buhl-work and marquetry taught as an accomplishment for ladies; nor even, like wood-engraving and wood-carving, as an art by which females may earn a livelihood; but, nevertheless, it is one whereby many young men may do well for themselves. Within the last few years the manufacturers of cabinet-work have turned much of their attention to it; but their difficulty has been to find English workmen capable of executing it; the result being that they have had to employ foreigners. Now, considering what advance we have made of late years in every kind of Art-workmanship, there is no valid reason why this beautiful style of ornament should be left, almost solely, in the hands of continental executants; and it is with the view of stimulating our countrymen to pursue it that Mr. Bemrose has issued this manual of instruction. The information it gives as to tools, methods of employing them, &c., is brief, but, it may be presumed, ample; and it is aided by illustrations of these tools, benches, &c. And then, by way of supplying examples in the form of designs, there is a large number of plates, from the most simple ornament to the most complex, and adapted to almost every description of object to which the art may suitably be applied. We cordially recommend the book to all who possess cultivated taste, and a disposition to try their hands at the work, whether as an amusement or for really practical purposes.

THE DECAMERON: or Ten Days' Entertainment of Boccaccio. Published by J. CAMDEN HOTTON.

Thomas Wright, F.S.A., has written an introduction to this book, and a memoir of its author, since whose death five centuries have passed. Mr. Wright tells us all that is known, or perhaps ever can be known, of his life, and traces some of his stories to their sources. All readers know the foundation of the Decameron: how, in 1348, when the plague was raging in fair Florence, "a party of ladies, tied together by the bonds of friendship, agree to avoid the danger by retiring together into the country, and to occupy their leisure in this retirement by telling, each in her turn, a story for their amusement." Three male friends were of the party; that fact should be borne in mind, for some of the tales cannot be read aloud in modern drawing-rooms—could not have been, perhaps, at any period of earth's history. We know that, ever since his time, the stories of Boccaccio have largely aided all writers of fiction; that, indeed, to quote two lines of Milton—

"Hither, as to their fountain, other stars
Repairing, in their golden arms draw light."

It is needless to say a word as to the surpassing beauty of these tales; they are well known, especially those which the reader is not called upon to skip over, or, at least, concerning which we need say nothing. They are all in this edition. Nearly as well known are the delicious illustrations of venerable Stothard, full of grace and feeling and thorough comprehension of Art; perhaps they are the best examples we possess of the genius of the great artist.

The book is therefore a very attractive, as it is sure to be a very popular, volume. It has been compiled and arranged with much careful industry—not merely a reprint; Mr. Wright has added greatly to its value, and it is well printed and bound.

A DICTIONARY OF ROMAN AND GREEK ANTIQUITIES. By ANTHONY RICH, B.A. Third Edition; Revised and Improved. Published by LONGMANS & Co.

Increasing demand for this book, which has become a standard work of reference, and which, without any concert with its author, has been translated in French, German, and Italian, has induced Mr. Rich to put forth a third edition, to

go carefully over its pages, making such changes or improvements as seemed requisite since the original publication. These have reference rather to the manner than the matter of the work; as, for example, in giving clearness to passages which may have appeared somewhat obscure; while the Greek Synonyms and the Index to them have received considerable additions. It is quite unnecessary, for the book speaks for itself, to commend it to the notice of artists, archaeologists, and others, as a most valuable manual for reference; containing, as it does, nearly two thousand illustrations to aid in explaining the text.

RECOLLECTIONS OF CANADA. By LIEUT. CARLISLE, R.A., AND LIEUT.-COL. MARTINDALE. Published by CHAPMAN AND HALL.

"The Dominion" has never been so pleasantly brought under the notice of the mother-country; we have a brief, succinct, yet comprehensive description of Canada, and a somewhat elaborated picture of Quebec, bound up in a graceful volume, with five-and-twenty good outline engravings, the productions of military amateurs who are also artists, as so many of our soldiers nowadays are. We have the comic as well as the serious in these sketches—humorous delineations of character and portraits of places made famous in history. The officers have passed their time pleasantly and profitably, and produced a work calculated to amuse and interest many, and gratify all, readers.

'SUNDAY AFTERNOON,' engraved by F. STACKPOOLE. **'A WEE BIT FRACTIOUS,'** engraved by W. H. SIMMONS. From paintings by T. FAED, R.A. Published by PILGERAM AND LEFEVRE.

Two pleasant, more interesting, or better engraved prints than these have not been published for a very long time. The pictures are among the best of the eminent Scottish painter (who is, however, and rightly so, a member of our Royal Academy, as well as of that which does so much for his own country), and the themes communicate incidents prominent in, if not peculiar to, domestic life in Scotland; they are, however, highly poetical in treatment, and illustrate passages taken from two Scottish poets—Graham and Ballantine. 'Sunday Afternoon' pictures a young mother, her child by her side, and 'A Wee Bit Fractious,' the mother striving to calm the little ailing maid. They are simple stories of simple life, but such as cannot fail to give a sense of pleasure to all who see them. Such works are always welcome, giving enjoyment without much thought—transcripts of pure, though common nature, not of a high class of Art, but of an order which has attained large popularity; such subjects will be favourites so long as the heart can be reached by the artist.

LIFE AND REMAINS OF JOHN CLARE, "the Northamptonshire Peasant Poet." By J. L. CHERRY. With Illustrations by BIRKET FOSTER. Published by TAYLOR AND SON, Northampton.

Some of those who are not young may remember the humble peasant of Northamptonshire; his somewhat ungainly body and large head; the sad expression of a brooding countenance, that, even in comparative youth, gave indications of the melancholy fate that Wordsworth shadowed forth in two often-quoted lines—

"We poets in our youth begin in gladness,
But thereof come in the end despondency and madness."

It was in a lunatic asylum poor Clare passed all the later years of his life; and there, in May, 1864, he died. Scant were the boons he received from "patrons;" grim want stared him in the face from childhood to manhood, and worse than poverty haunted his after-life. Yet he wrote better verse than Bloomfield; far better than the footman, John Jones, whom good, generous, and sympathising Southey took out of the slough of despond—yet not to make him happier, perhaps; and among uneducated, or rather self-educated poets, he will always hold a foremost rank.

Mr. Cherry has collected his poems, and gathered all that could be known concerning him; he is a resident in the neighbourhood of the poet's birth-place, working-place, and death-place; and his labour has been a labour of love. He has done his work thoroughly well; with just and generous appreciation, but without exaggerating zeal. The book is written in the best spirit; the facts are carefully condensed, and skilfully put together. It will be read with deep interest—with sorrow, it may be, yet not entirely with pain; for the unhappy poet had friends who kept him from a pauper's home and grave, made provision for his widow after his death, and during his long affliction cared for his needs.

OUR SAILORS: AN APPEAL. By S. PLIMSOLL, M.P. Published by VIRTUE & Co.

This volume comes at an apt time; it would seem as if the good man who wrote foresaw the terrible catastrophe that sent to death three hundred men, women, and children, when life was richest in promise of a prosperous and useful future. Mr. Plimsoll has taken as a text that "many hundreds of lives are lost annually by shipwreck, and by far the greater part of them from causes easily preventible." He makes out his case so convincingly and conclusively as not to leave a shadow of doubt on the mind of any reasoning and thoughtful reader. His work is entirely a work of mercy: the book is very costly, containing nearly a hundred photographed or engraved illustrations, and he can be repaid his outlay only by the consciousness that he has given large, valuable, and effective aid to the cause of humanity. We say effective, for it is impossible to believe that his labour can have no result; it must force consideration upon all who, in these sea-girt islands, are interested in our ships and those who man them; and Mr. Plimsoll may live to find he has not worked in vain, but that his "Appeal" will be the means of saving hundreds of lives out of the many who are in daily peril of death, by clearly showing the "causes easily preventible."

He has entered into the subject thoroughly: treating it in every shape and form in which it could be presented, and exposed with masterly mind and skilful pen the wholesale sacrifices for which some persons are responsible—heedless, careless, or culpable.

It is impossible to review the important work at length; no doubt it will be placed before all it most concerns; we refer to it chiefly to express grateful thanks for a volume of vast value, which may be, and we verily believe will be, the means of saving many lives "annually" for years more than can be counted. To the storm of controversy, and, it is but just to add, contradiction, to which it has already given rise, it is not our business to refer.

BILLIARDS. By JOSEPH BENNETT, ex-Champion. Edited by CAVENTISH. Published by DE LA RUE & Co.

This admirably "got up" volume will interest hundreds of thousands; it thoroughly exhausts the subject: the origin and history of the game and all its details; illustrated and explained not only by clear and comprehensive letter-press, but by two hundred engravings. Messrs. De la Rue have published also a treatise on the game of chess; another on the game of bezique; and their little instructor on whist is an authority to all players. That is as it should be, for their playing-cards are so infinitely superior, to those of any other maker, that we believe they are in almost universal use.

LINEAR PERSPECTIVE. Part I. By HENRY HODGE. Published by COLLINS AND SONS, Edinburgh and Glasgow.

This work, by one of the masters of the Winchester Training College, is stated to be "designed especially for the use of those who are preparing for the second-grade examination of the Science and Art Department." It appears to be sufficient for its purpose; but we can see nothing in it differing essentially from numerous other treatises on the same subject.

